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NEW YORK

SEPTEMBER 23, 2002

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Why Wall Street Is Trying to Save Bob Torricelli

Fashion's Unlikeliest Diva

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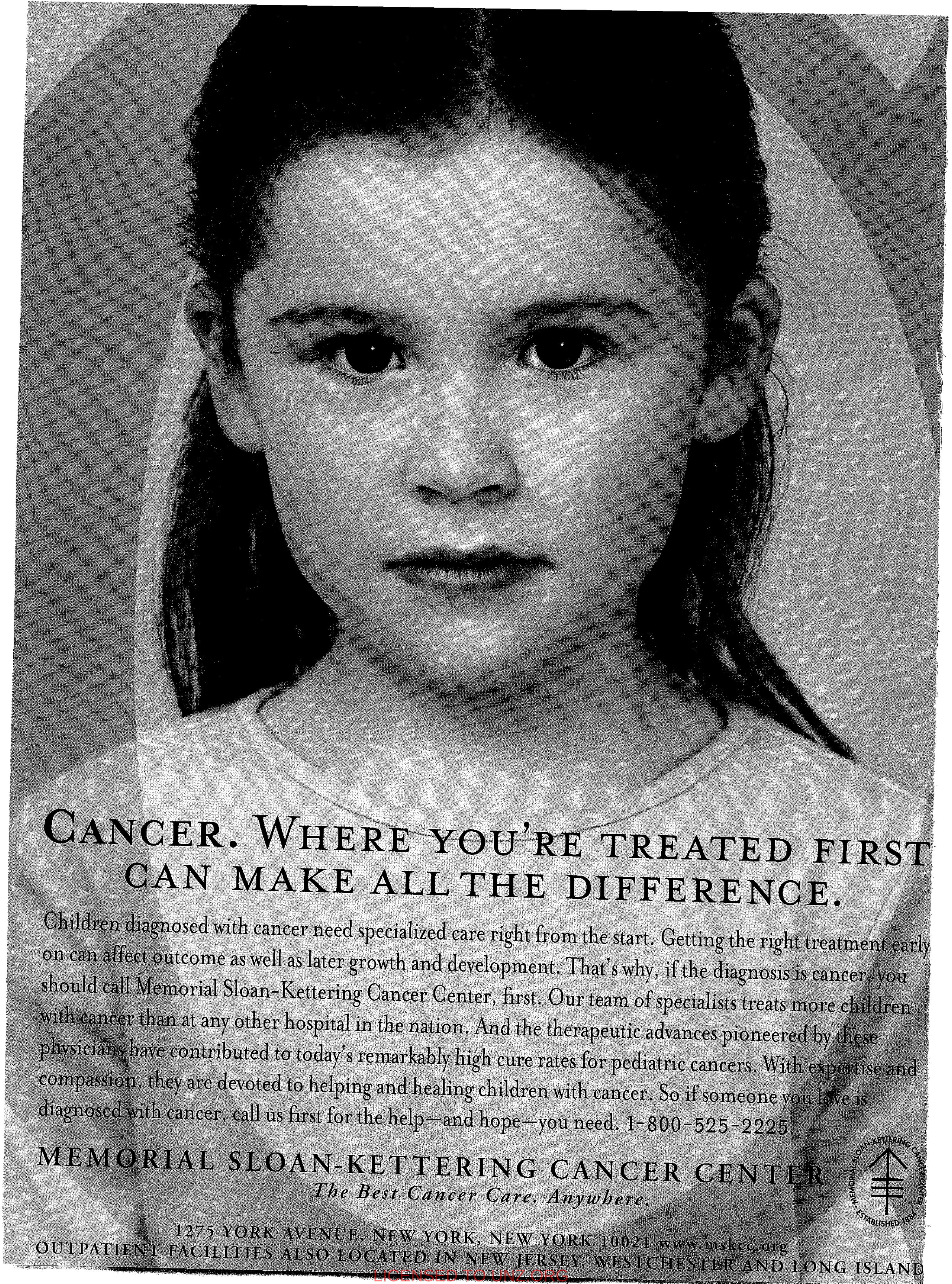

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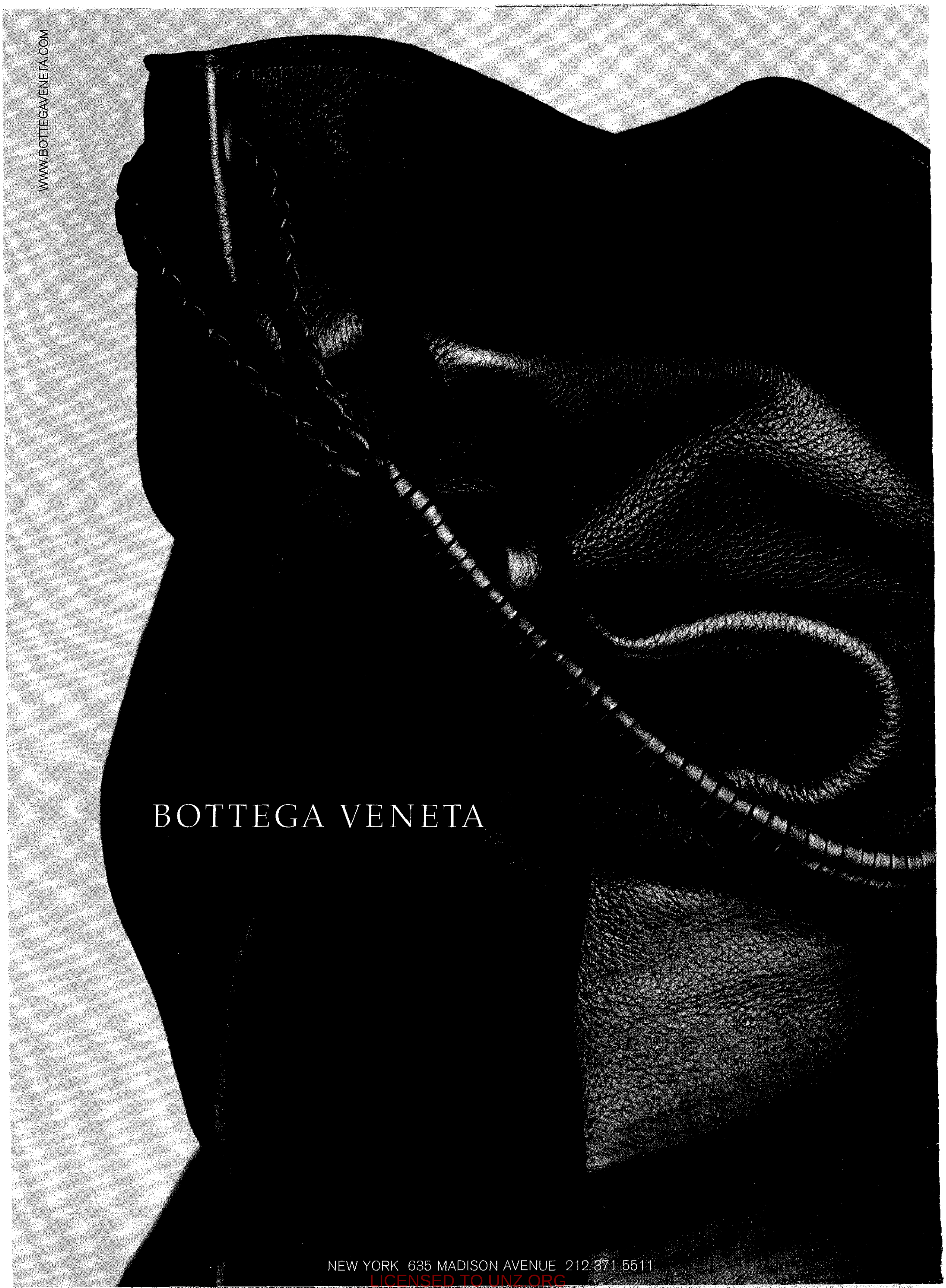
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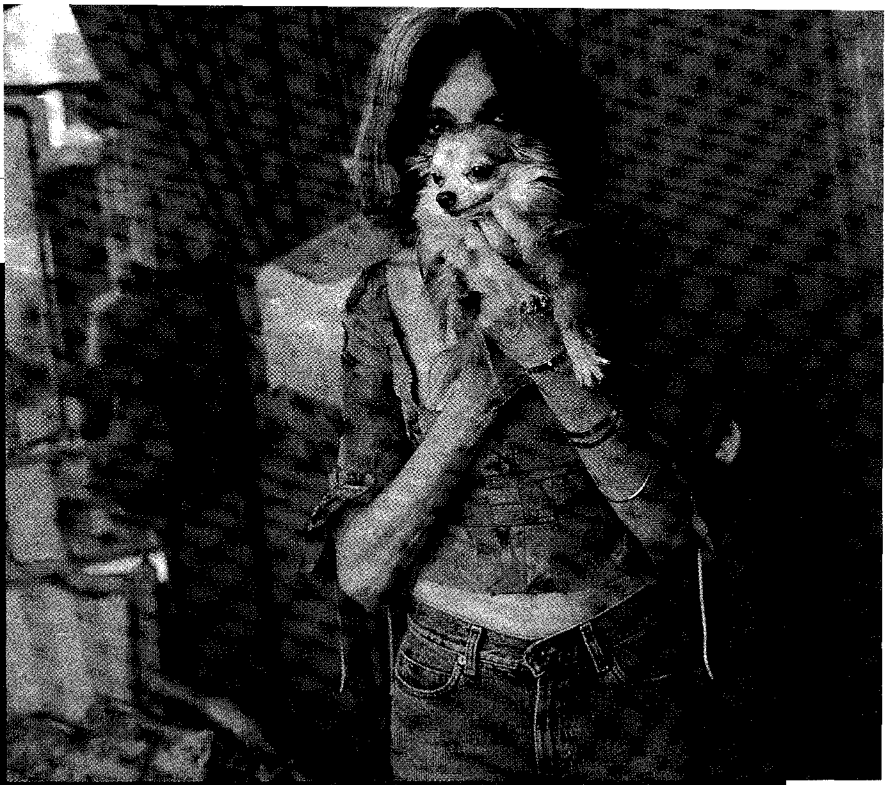
'Guardian' Crossword



Lauren Ezersky's like Judy Holliday in *It Should Happen to You*—she creates this whole persona and **becomes this huge success.** —Cynthia Rowley, page 34

28 **Mother's Helper** By Alex Williams

Michelle Padilla boasted the kind of credentials that Manhattan parents dream of: unqualified recommendations, a talent with kids, and even a book, *The Official Guide to Finding a Great Nanny—and Keeping Her,* under her belt. But when Danica Cordell-Reeh decided things weren't working out, she suddenly found herself facing allegations of unthinkable child abuse—brought by Padilla. For nine months the Upper West Side mom was allowed only supervised visits with her kids—and she might have lost them for good if the allegations hadn't fallen apart in court.

34 **Absolutely Fabulous** By Amy Larocca

Dripping with diamonds and teetering on Manolos, Lauren Ezersky is one of the city's most extreme fashion enthusiasts. And—though you might not guess it from her kooky getups and Fran Drescher whine—she's also the style world's most beloved talk-show host, coaxing fashion royalty to get real on *Behind the Velvet Ropes.*

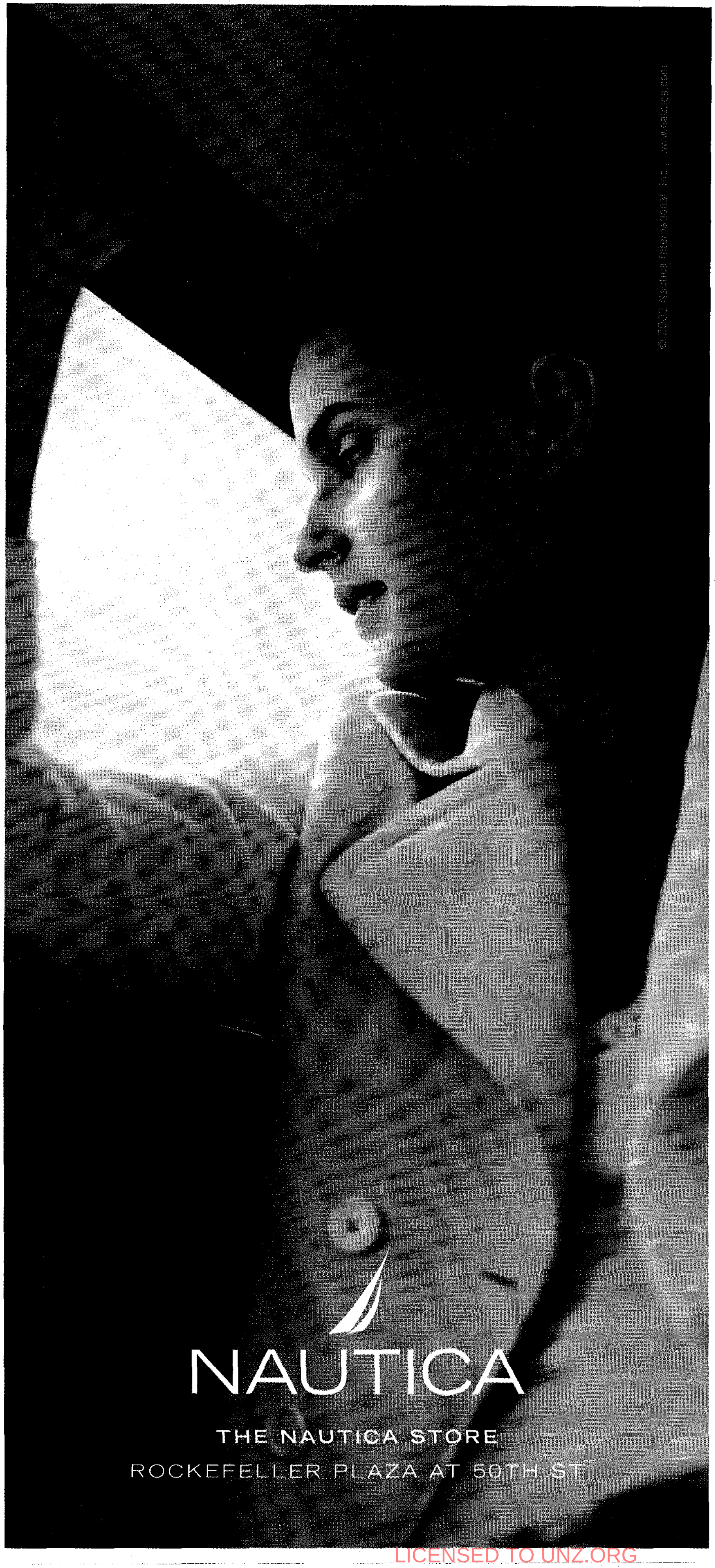
38 **Take Back the Night** By Ethan Brown

With Giuliani away, the sex-club world is definitely at play. And nowhere is the new, liberated spirit more in evidence than at Johnny McGovern and Dean Johnson's gay parties—where A-listers mingle with the cruisey masses, and "niceness is the new glamour."

ON THE COVER: PHOTO-ILLUSTRATION BY MATT MAHURIN.

September 23, 2002—VOL. 35, NO. 32. Periodicals postage paid at New York, New York, and additional mailing offices. *New York* Magazine (ISSN #0028-7369) is published weekly (except for six combined issues: Jan. 21 & 28; Mar. 25 & Apr. 1; June 24 & July 1; July 29 & Aug. 5; Aug. 26 & Sept. 2; and Dec. 23 & 30) by Primedia Magazines Inc., 444 Madison Avenue, New York, NY 10022-6999. Editorial and business offices: 212-508-0700. **POSTMASTER:** Send address changes to New York, P.O. Box 420235, Palm Coast, FL 32142-0235. Subscription rates in the U.S. and possessions: 46 issues, $29.90. For subscription assistance, write to New York Magazine Subscription Department, P.O. Box 420235, Palm Coast, FL 32142-0235. Or call 800-678-0900 or 212-447-4749. Printed in the U.S.A.

PHOTOGRAPH BY JON RAGEL.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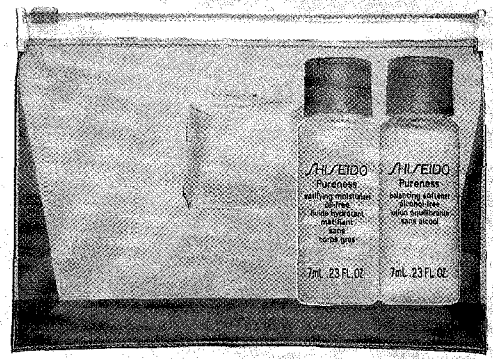

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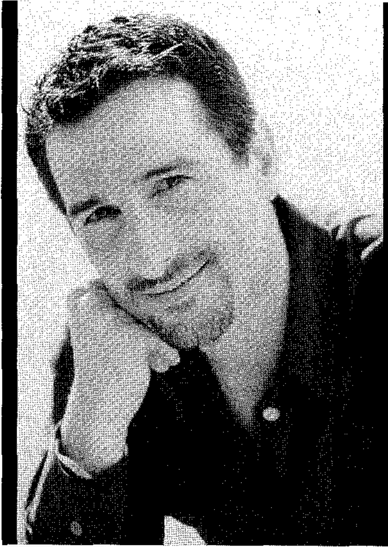

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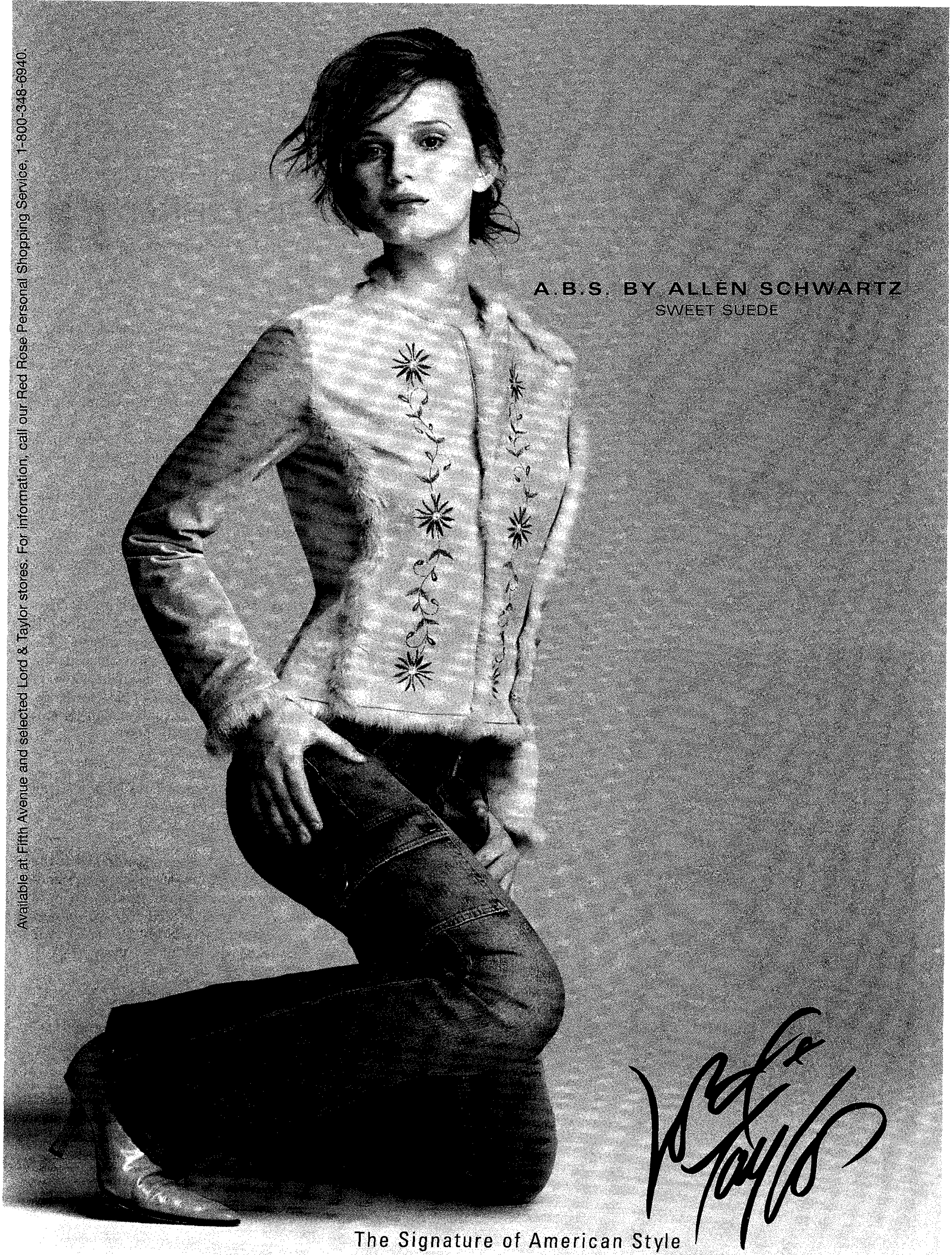
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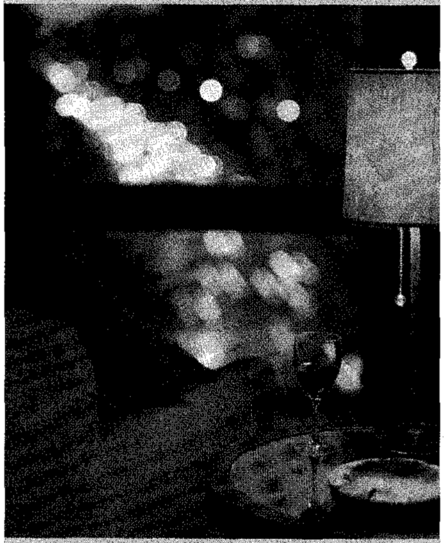

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Letters

> I have never been to Fire Island—
> not even as a visitor.
> —Kevin Spacey

Spacey: No Man on an Island

New York Magazine reached a kind of plateau for fictionalized reporting with its "Intelligencer" column ["Intelligencer: Spacey out in Fire Island," by Marc S. Malkin, September 9], which happens to hold the most hilarious and ironic name for a gossip column in recent memory. It was reported and subsequently picked up by other news organizations that I have lately gone to great expense for a palatial home on Fire Island for the summer. I am purportedly renting these lavish digs complete with a working staff that includes a butler and a gardener, and I have even secured my own private boat—so as not to be bothered by the public-ferry rides on the frequent trips I must take to and from Manhattan.

The detail of this report has obviously been so painstakingly investigated that the average reader will believe that at least portions of this story must be true. While I'm not in the habit of killing someone else's good buzz, I have been far too busy this summer working at a small amusement park in Boise, Idaho, to find time to rent an expensive beach house anywhere. I am currently being trained by an old and respected circus performer on the tricks certain caged animals will do when thrown nothing more than a fish. As *New York* proves, you don't even have to use live bait.

I was contacted about this story by *New York* in the eleventh hour and was denied the opportunity to correct its total inaccuracy. For the record:

1. I have never been to Fire Island—not even as a visitor.
2. I am not currently renting or contemplating the rental or purchase of any property on any island in the tri-state area (except Manhattan).
3. Finally, while I understand that most of your reporting is done in good fun and that this particular story does not appear to have been written with malicious intent, it is so completely untrue that it seems to warrant a reexamination by *New York* of the freedom it gives to reporters who write anything they want without concern for the facts.

I must now leave the circus and get back to the disappearing act I've been working on all summer.

P.S. I'm not really in Boise. Just in case you believe everything you read.

Kevin Spacey, MANHATTAN

Did You Miss Him?

I was dismayed to read Jeremy Gerard's review of *Hairspray* ["Theater: Shake It Up, Baby," August 26–September 2]. Mr. Gerard is a very able critic, but he is not John Simon, a man I have read avidly for nearly 40 years because of his knowledge, his insights, and his supreme gift for language. He is simply the best.

Thomas Monsell, GREENPORT, N.Y.

John Simon on vacation? Oh, how we all wish it would last forever.

Albertine van Thiel, MANHATTAN

Who but John Simon would select the word *niggardly* to describe the parsimonious amount of severance pay given to the black man in *I'm Not Rappaport* ["Theater: Starry Nights," August 12]? Clever? Maybe. Tasteful? Never.

Al Sachs, KEY WEST, FLA.

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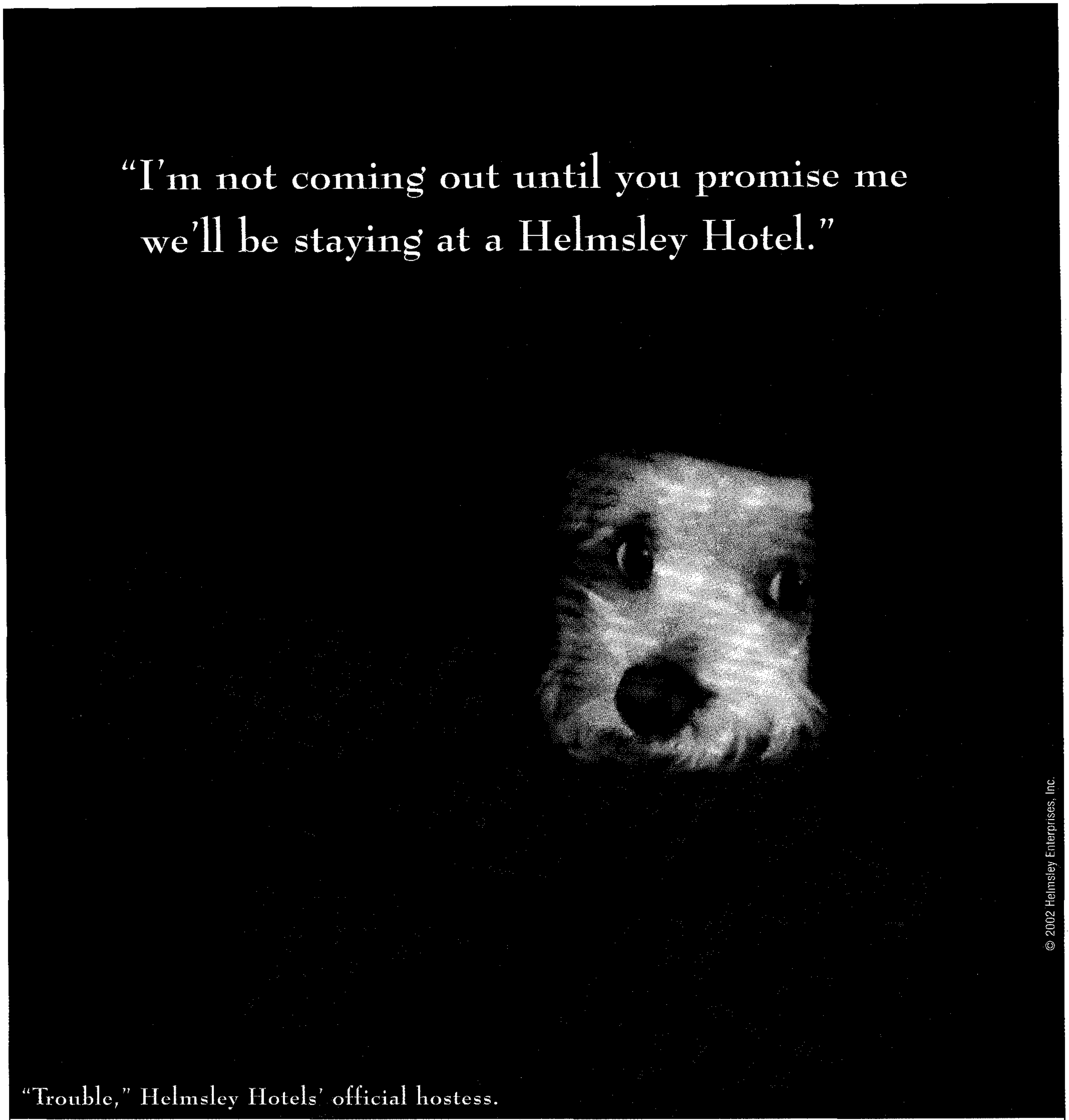
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Intelligencer

By Marc S. Malkin

Dan Quayle: No Appetite for Politics

Former VP **Dan Quayle** must have TiVo. Quayle was spotted tucking into a meatloaf dinner at **Gianfranco Sorrentino**'s Il Gattopardo on East 56th Street while President **Bush** was addressing the nation at 9 P.M. on September 11. Quayle apparently had no interest in current events that night. When a fellow diner came by to chat, one of Quayle's dinnermates was overheard telling her, "We're not talking politics tonight. We're here to eat dinner."

Brian Dunkleman: Source of *Idol* Chatter

As reports come out that *American Idol* co-host **Brian Dunkleman** (pictured) may get the boot from the hit TV show, we hear he was recently asked to leave the launch of the new three-day Las Vegas Comedy Festival as well. The trouble apparently started moments after Dunkleman arrived at the Wayne Newton Theater on September 7 and walked into the main-stage area, where **Debbie Reynolds** was holding a Q&A session with fans and the press. According to our source, Dunkleman was bitterly unhappy that no one recognized him. "He got very loud, rude, and disruptive in the middle of all these senior citizens," our source says. The final straw came when a blabbering Dunkleman tried to smuggle a cocktail backstage. He was told by organizers that hosts and performers were not allowed to drink before their gig. "He said, 'You don't know me very well, do you?' " our source reports. Less than an hour before he was slated to host a showcase of up-and-coming comics, Dunkleman was asked to leave by organizers. Luckily, local comedian **Kathleen Dunbar** was able to replace him at the last minute.

Brian McNally's Disappearing Act

Smith will survive. So says co-owner **Maurice Bitton.** The Lower East Side American bistro, which Bitton opened with **Brian McNally** to much hype last winter, came close to filing for bankruptcy recently, but Bitton claims he's attracted enough investors to pay off outstanding debts. There's still the McNally drama, however. He hasn't set foot in the place for four months, and Bitton says he's been trying to contact him about ending their partnership. When we reached McNally, he declined to talk about the bankruptcy proceedings or his financial stake in the restaurant. "I have nothing to do with it," he told us last week. "I have no control of what is happening at the moment." Bitton begs to differ, saying McNally is still a partner, albeit an unwanted one.

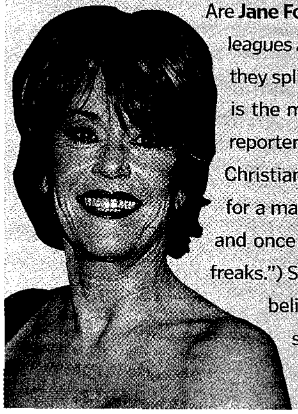
Verdi's New Opus

Robert Verdi, the gregarious, bald co-host of the Metro Channel's *Full Frontal Fashion* and of the Discovery Channel's new home-decorating show, *Surprise by Design*, is shopping around a TV talk show. Verdi, who is throwing a Fashion Week party on September 20 with disco maven **Gloria Gaynor** at Trust, told us last week he wants to have a "slap-happy, feel-good, fun entertainment program" that also includes some serious content: "Like **Rosie** did for children, my thing is going to be the elderly."

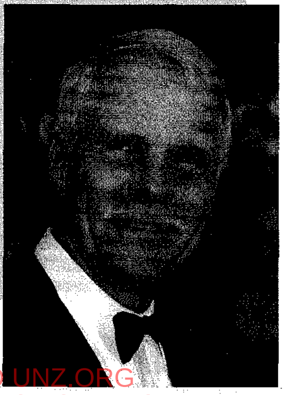
FAMILY TIES: Ben Affleck has agreed to appear in an ad campaign featuring celebs and their gay relatives for Parents, Families, and Friends of Lesbians and Gays. He and a gay male cousin will appear in the ad with the tag line "Stay close." The Oscar winner was asked to be in the campaign by his aunt, and he's currently working on scheduling the photo shoot. ***Cyndi Lauper*** has already shot an ad with her lesbian sister. The campaign will launch sometime this fall.

PAPER TRAIL: As if **Martha Stewart** doesn't have enough to worry about these days. It appears that Stewart's East Hampton house was recently toilet-papered. That's right: A spy reports seeing white toilet paper strewn through the hedges and around the front gate of her Lily Pond Lane estate on a recent Sunday morning: "It didn't look like one of her decorating projects."

Jane and Ted: Back in the Saddle?



Are **Jane Fonda** and **Ted Turner** rekindling their romance? A tipster tells us that friends and colleagues are buzzing that the two are dating again. They had been married for ten years when they split in 2001. Shortly afterward, the actress was quoted as saying, "Oddly enough, this is the most wonderful period of my life." Turner told reporters at the time that Fonda's newfound interest in Christianity came between them. (Clearly a problem for a man who has said that Christianity is "for losers" and once called a group of Catholic employees "Jesus freaks.") Since then, they've stayed close, but our tipster believes the friendship may have blossomed into something more as early as mid-summer. However, Fonda's rep says, "They're not back together, but they're very good friends."



With Catherine Townsend.

PHOTOGRAPHS: FROM TOP, MILAN RYBA/GLOBE PHOTOS; ANDREA RENAULT/GLOBE PHOTOS; STEVE GRANITZ/WIREIMAGE.COM.

Scene

Griffin Dunne, Brooke Shields, and Rosie Perez backstage at the Minetta Lane Theater.

Patricia and Carolina Herrera at Sotheby's for a vintage-shopping and tea party.

Marianne Faithfull and Calvin Klein at his Madison Avenue store for a party benefiting American Ballet Theatre.

James Gandolfini and Jon Bon Jovi at Radio City Music Hall for the world premiere of *The Sopranos'* fourth season.

Iman and Lady Bunny at the Regent Wall Street ballroom for a party celebrating Print Ink's launch and Patrick McMullan's birthday and benefiting God's Love We Deliver.

Denis Leary and Debbie Harry at Pressure for *GQ's* forty-fifth-anniversary party.

Michael Kors and Narciso Rodriguez at Saks Fifth Avenue for a party honoring New Yorkers for Children.

Ian Klaus and Chelsea Clinton at the USTA National Tennis Center for a U.S. Open Finals Weekend Buzz party.

Steven Klein, Lisa Marie, Alexander McQueen, and Karen Elson at the opening of McQueen's store in the meatpacking district.

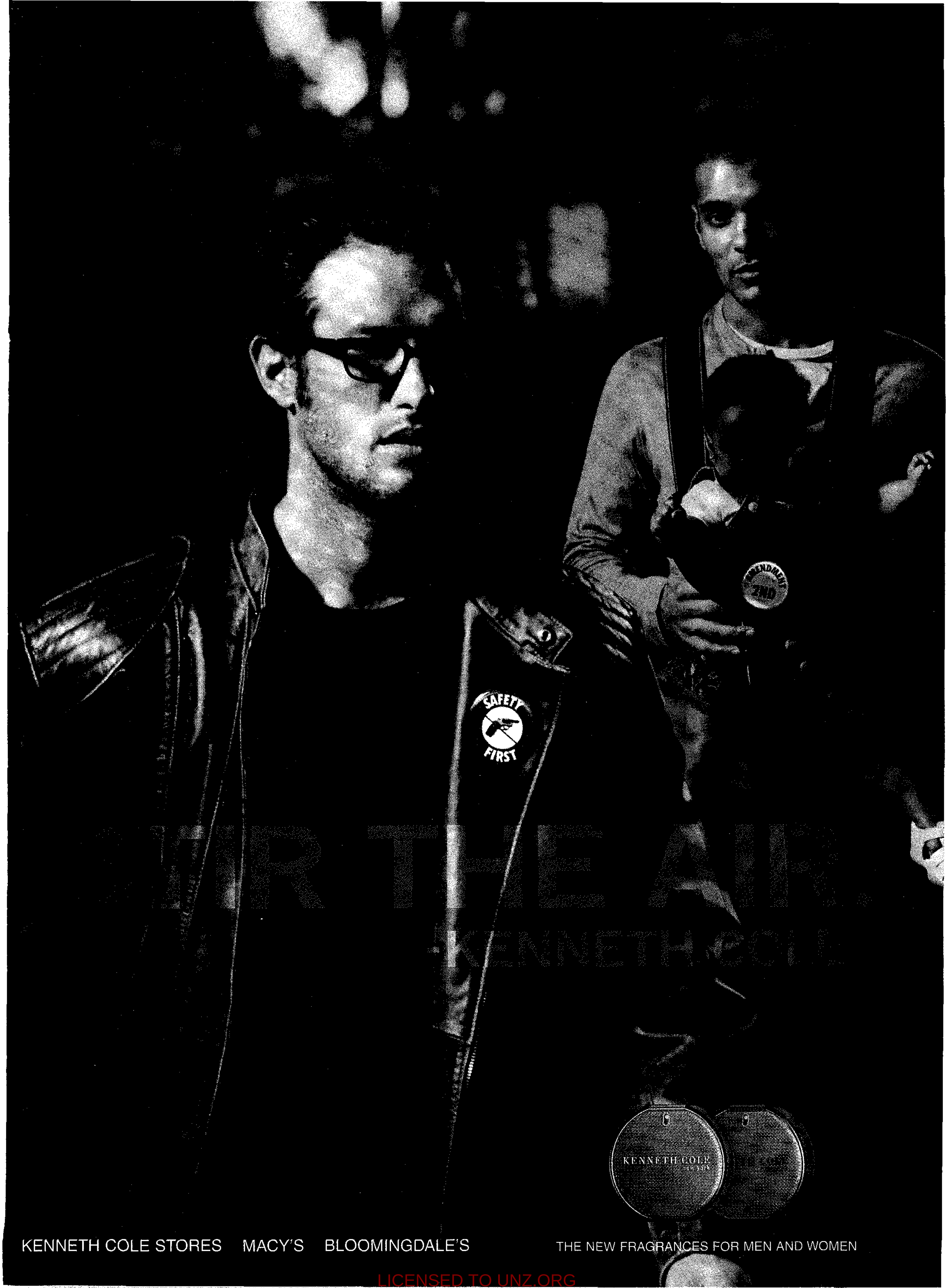
Day Job

It was definitely a superstar cast—including **Billy Crudup**, **Lili Taylor**, **Brooke Shields**, and **Marisa Tomei**, to name a few—that performed in *24 Hour Plays* at the Minetta Lane Theater on September 9, but there was no time for diva behavior. All of the plays were written, cast, directed, rehearsed, and performed in a 24-hour period, which meant, as **Fisher Stevens** put it, "you've really got to check your ego at the door." The six ten-minute plays, which ranged in tone from somber to hilarious, benefited Working Playground, Inc., a nonprofit that brings the arts to New York's public-school kids. Remarkably, all of the plays went off without a hitch—**Rachel Dratch** even got **Liev Schreiber**'s dog, Chicken, to sit right on cue—or at least none that were detectable by the audience. "I missed a few lines," admitted Fisher Stevens, "but **Jennifer Esposito** kind of saved me." AMY LAROCCA

Bada Bing!

There was a full house at Radio City Music Hall on September 5 for the preview of two new episodes of *The Sopranos*. "Let's go, Mama," whispered **James Gandolfini** to a female usher who was trying to get people in their seats so that things could begin. **Jon Bon Jovi**, who performed twice that day, first in Times Square and then at Giants Stadium, missed the show but made it to the after-party at Rockefeller Center to visit with pal **Steve Van Zandt**, who had changed from his character Silvio Dante's waxed-back hair and suit to his signature rocker bandanna. **Bryant Gumbel**, **Steve Case**, **Sam Waksal**, **Puff Daddy**, and **Matthew Perry**, who came straight from the U.S. Open, all mingled with cast members and aspiring cast members. "I could do a cameo," offered **Regis Philbin**. "I could play Little Pussy." BETH LANDMAN KEIL

Photographs by
Patrick McMullan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THE NEW FRAGRANCES FOR MEN AND WOMEN

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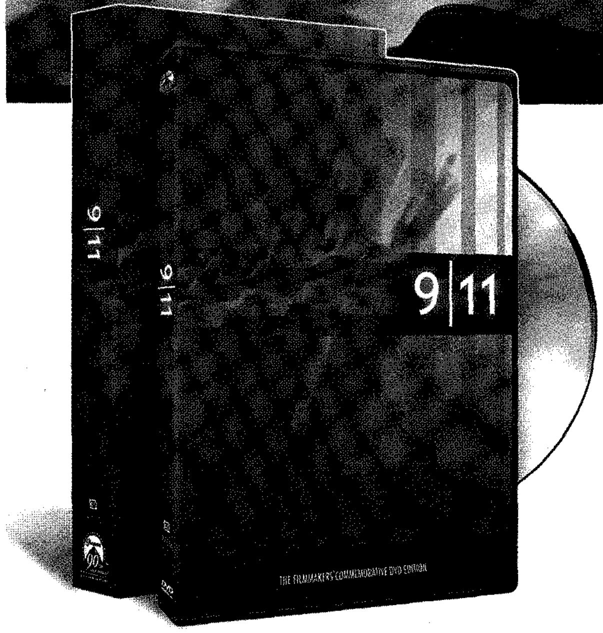

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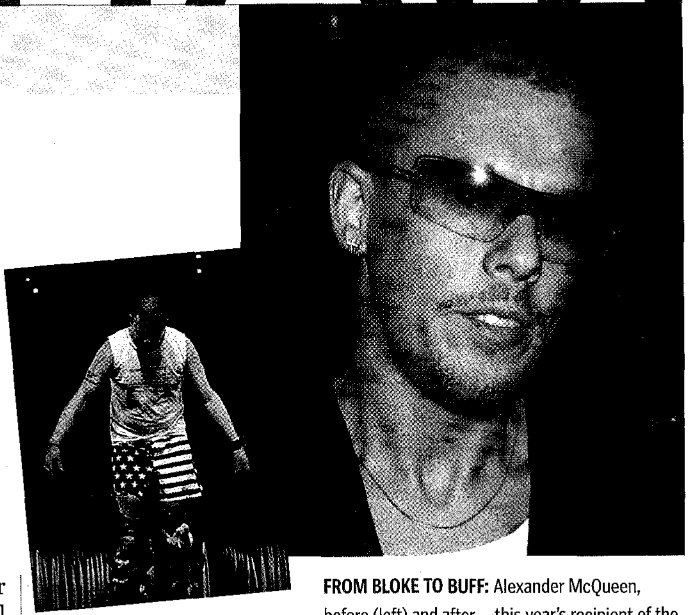
GOTHAM

Life in the New City

The Shows Go On

Say hello to Fashion Week, a welcome break from having to think about, oh, Iraq. Now, here's what you need to know. By Amy Larocca



FROM BLOKE TO BUFF: Alexander McQueen, before (left) and after—this year's recipient of the "Lagerfeld Award" for extreme dieting.

After last week's tears and tension, it's time once again—with fingers crossed and eyes on Rumsfeld—to hurl ourselves into a great, frivolous New York tradition. Fashion Week has arrived! Here's what they're saying on the *fashion street,* so you'll know what to say should you find yourself stuck in an elevator with Anna Wintour.

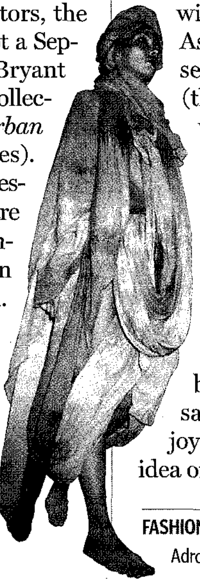
Glenda the Good Witch: Ever since Glenda Bailey took over *Harper's Bazaar* last summer, her pages (and her editor's photos and the way she likes to *boogie down* on the dance floor) have been mercilessly scrutinized. While her newsstand sales are (so much for schadenfreude) actually okay (single-issue sales are up 11 percent), subscriptions are down and so are ads, slipping 16 percent since last year. Bailey is clearly suffering from the departure of Michele Lavery—her brainy sidekick since British *Marie Claire*—particularly as rival *Vogue* moves closer to total world domination with a September issue so fat it required a special binding process. "It's like, what's an ad and what's not?" complains one fashion publicist about *Harper's Bazaar.* (Of course, no complainers want to go on the record: After all, you never know . . .)

TOIL AND TROUBLE: Glenda Bailey, fashion-world victim?

You've lost *so much* weight! Naturally, everyone will be checking out each other's bottom to spot who's "gone Lagerfeld" (that is, dieted down to a hipless waif). And the prize goes to . . . Alexander McQueen! (Thirty pounds? *Forty* pounds?)

Whither our European allies? Lately, Helmut Lang has been showing in New York and making everyone feel *very vital.* But this year, he's chosen Paris. Ditto Nicolas Ghesquière, the Balenciaga designer who brought half of his collection here last season. *Hélas,* he hit a rough patch when he was outed for copying sans credit—could that have anything to do with his decision to stay home?

He's baaaack! Miguel Adrover went from darling (he turned Quentin Crisp's stained mattress cover into a spiffy coat!) to pariah in near record speed (with dismal timing, last year's "Utopia" collection, inspired by Arab villages, was shown on September 9). But now, after a year spent recovering from the collapse of his investors, the Leiber Group, he's got a September 21 show in Bryant Park. Happily, this collection will return to *urban* chic (do-rag dresses). "Miguel raises the question of what themes are off-limits," says Washington *Post* fashion critic Robin Givhan. "But I do suggest that he probably should not put a burka on the runway."



FASHION FAUX PAS: From Miguel Adrover's djellaba-heavy past.

And so is she . . . The Leiber Group claimed the popular Daryl K too. But now she's having a phoenix moment of her own with a show at Henri Bendel. She's done one-off outfits for eight cool friends (Cecily Brown and Camilla Nickerson included) and a capsule collection for the store.

Golden boy? The Talented New Guy mantle was passed last season to the Un-Adrover: Zac Posen, the 21-year-old with a golden Rolodex. As much as his flagrant self-promotion irked (there hasn't been an envelope-opening since that Posen, bedecked in some bold little zoot suit, has missed), the clothes were pretty sharp and sexy. But can he pull it off again? "Zac is living proof of the power of buzz in this industry," says Givhan. "He is enjoying way too much the idea of being a designer."

PHOTOGRAPHS: COUNTERCLOCKWISE FROM TOP, DAVE BENETT/ALPHA; ROSE HARTMAN/GLOBE PHOTOS; PATRICK MCMULLAN; ROXANNE LOWITT.

Damages Control

Summer's over, but the war between Hamptons renters and owners is just heating up. By Sarah Bernard

The Main Beach barbecues and Star Room nights may have ended with Labor Day, but one last Hamptons ritual is still in full swing: the dread September battle between summer renters and owners over security deposits.

"We usually have one or two bad ones a year," says Joe Horstmann of Main Street Properties. "Everyone wants a 70-year-old couple that comes only on weekends, but that's never the reality."

The reality, of course, is parties and smuggled-in pets (even after owners have left pleas for TLC in the form of a Chardonnay-filled fridge). A tenant in a $75,000 Georgica rental had two dogs, one with serious bladder issues. "This house had wall-to-wall white carpet, and at the end of the summer, it was polka-dot carpet," says Horstmann. It cost more than $5,000 to replace.

As a rule, the property—including the lawn, the pool, and the tennis court—is expected to be handed over in the condition in which it was received, minus "normal wear and tear." Any legit damages are deducted from the security, which is typically 10 percent of the rental price. But, as Paul Brennan of Prudential Realty points out, "*Your* normal wear and tear might not be *my* normal wear, and that's where the fun starts."

Share-house rentals are obvious red flags (Josh Sagman, anyone?), but flare-ups seem to erupt over beachfront single-family rentals just as often. Even Park Avenue refugees with an army of housekeepers (*Our kind of renters!* think relieved owners) are known to leave behind crayon-covered walls. "Cutlery disappears," says a Bridgehampton landlord. "They just throw it away instead of cleaning it."

In fact, the worst fight that Scott Weiss, a broker with Harpoon Realty, has ever witnessed took place between renters and owners who, at first, seemed completely simpatico. "They *loved* each other." But by September, there was no love left. Among other things, a tenant's guest broke into one of the owner's closets and decided to wear all of her clothes. Not only did the tenants forfeit their $750 security, they had to fork over $10,000 in damages.

Other times, it's the owners who are being unreasonable—or just plain untruthful. "They told us, 'You broke this platter; it's $500!' " says a skeptical East Hampton tenant, convinced he'd spotted the very same dish at Ikea. And the owners of one "very posh" house deducted the bars of designer soap they'd provided, says Susan Sprott, a broker with Allan M. Schneider.

Brokers are often forced to mediate, though legally it's not their job. Last year, Horstmann recalls, when one landlord refused to return any of the security, claiming a scratched pool liner and ruined floors, the fight ended up in small-claims court, with the landlord victorious.

This year, some fear that the dip in rental prices may lead to extra-penny-pinching owners, but Brennan predicts that landlords (grateful to have rented to *someone*) will let a broken dish or two slide: "Renters will be welcomed back as opposed to being looked at as the enemy."

That would be a nice change for most tenants. "Every year," says one East Hampton regular, "we plan to have a get-back-together party in October using our security deposit. And every year, the drinks are never free."

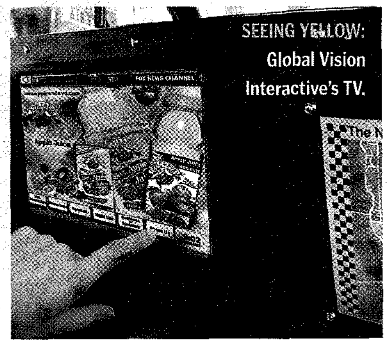
Watch Out! NYC Taxis Get TVs

At a recent, sparsely attended press conference, Taxi & Limousine Commissioner Matthew Daus announced that seven companies would begin installing video systems in cabs this month as part of a pilot program. If successful, the experiment will spell the end of Elmo and the entire Celebrity Talking Taxi program—which has tyrannized New Yorkers since August 1997—and the start of a brave new era in backseat entertainment.

In the meantime, however, a battle is on for the eyes and minds of passengers, whose feedback will decide whether taxi TV goes forward—and which company gets the commission. So let's get ready to rummmble . . . for safety!

And for a piece of an as-yet-untapped multi-million-dollar ad market. "The average cab ride is thirteen minutes; you've got a captive audience," says Corey Gottlieb, co-founder of Global Vision Interactive, which has put its screens in five cabs so far and plans to roll out 350 more within the year. "Ours is a fully ruggedized 12.1-inch touchscreen with news from NY1 and Fox News, a listings service, plus ads that run continuously," says Gottlieb, in the cocksure tone of an infomercial pitchman. "I've seen everyone else's, and I'm confident ours is the right one."

So is Aron Chervin. His family firm, I ❤ Taxi TV, will have 35 DVD-based screens installed by month's end, he says, and he's banking on a magazine-show format of vignettes: "It's going to be short subjects celebrating New York."



SEEING YELLOW: Global Vision Interactive's TV.

Other companies include e-Taxi NY, whose model has a credit-card terminal and Digi View, with closed captioning, so the hearing-impaired can fully enjoy its 240 30-second ads. Clear Channel, Odyssey, and a company called 2 Bridge Media have prototypes in the works, too. Thankfully, they will all have a mute function. CHRISTOPHER TENNANT

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Portrait of the Artist

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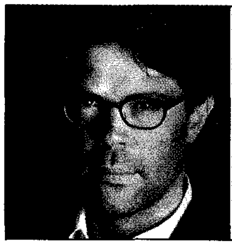
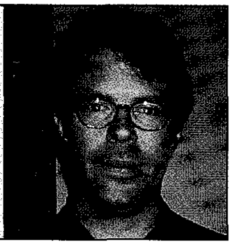
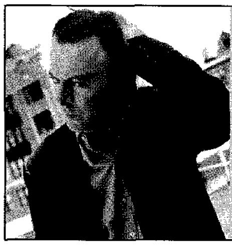
Fiction **Fact**



Jonathan Franzen

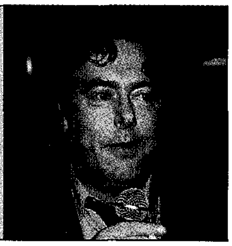
The Corrections

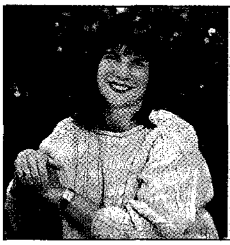




Christopher Hitchens

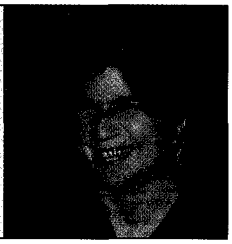
Why Orwell Matters

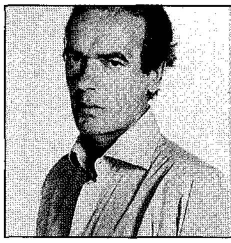




Anna Quindlen

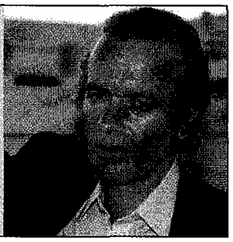
Blessings

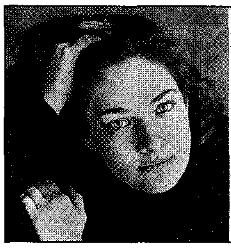




Martin Amis

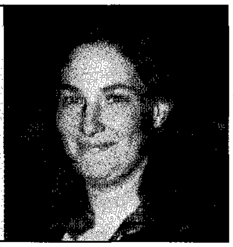
Koba the Dread: Laughter and the Twenty Million

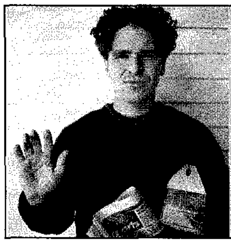




A. M. Homes

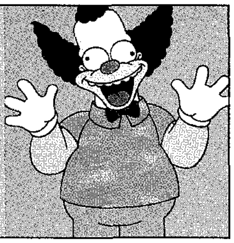
Things You Should Know





Dave Eggers

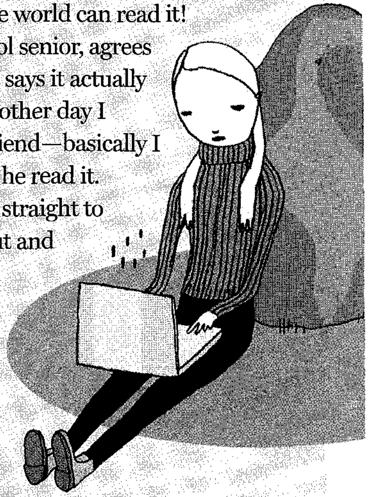
You Shall Know Our Velocity



Teen (Not So) Confidential

It's ten o'clock. Do you know where your teenager is posting her innermost thoughts?

As every adolescent boy and anxious parent knows, the diary of a teenage girl is a sacred thing. It is in these pages that their inner angst and ennui run riot (alongside a precise list of *exactly* how many calories were consumed each day). Which is why it's curious that Livejournal.com—a Website where you make your private diary public—has become insanely popular with high-school girls, who use it to muse on every nuance of their lives without, like, totally freaking out that the whole world can read it!



Val, a Manhattan private-school senior, agrees the site may be "kinda weird" but says it actually helps her love life: "Like, just the other day I wrote something about my boyfriend—basically I totally hated him—and of course he read it. Sometimes it's hard to say things straight to him—this way he can hear me out and then just send me an e-mail to work it out." And parents—do *they* read the journals? *"No!* Parents don't know about it—at least, I *hope* not."

But if they did—and could navigate past the goofy screen names and teen cyberslang—they'd have a rare glimpse into what's really troubling their offspring. Take the following from one uptown girl: *I'm pissed, here's why: My mom moved the couch parallel to the window which is ridiculous because now no one can see the TV. She also moved the dinner table to be in front of the TV. I find this infinitely stupid because we never eat dinner at that table and we never entertain. It's the fuckstupidest thing ever. Ever!*

Kids also use the site to deconstruct local schools (*Compared to CHAPIN, BREARLEY is so ghetto and bootleg!!*) as well as colleges (*everyone at wesleyan was SO drunk or stoned, or just plain WEIRD. it was great!*). Lately, the site is filled with commentary on back-to-school (some kids actually sneak onto the site during class). For instance, here's one Brearley student's thoughts on a recent class trip: *For the past two days, I've been on a "senior bonding trip" in the wilds of Connecticut, at Camp Sloane. My grade had to play "initiative games," canoe, and fuckin' HIKE. (Okay, I don't usually mind hiking, but when I have a Xanax hangover and just really don't want to be anywhere but at home in bed, yyyeah.)*

Freud might conclude that the popularity of the site stems from the true nature of diaries—that deep down, everyone wants his or her own to be read. "No way!" asserts Val. "I keep a real diary, too, which is much more deep and stuff. My boyfriend wants to read it, but I'd never let him."

DAVID AMSDEN

PHOTOGRAPHS: LEFT TO RIGHT FROM TOP LEFT, GREG MARTIN; ROSE HARTMAN/GLOBE PHOTOS; COURTESY OF BASIC BOOKS; JAMES M. KELLY/GLOBE PHOTOS; JOYCE RAVID; RON GALELLA; COURTESY OF MIRAMAX BOOKS; FREDERICK M. BROWN/GETTY IMAGES; MARION ETTLINGER; PATRICK MCMULLAN; BRYCE DUFFY; COURTESY OF FOX. ILLUSTRATION BY ALLI ARNOLD.

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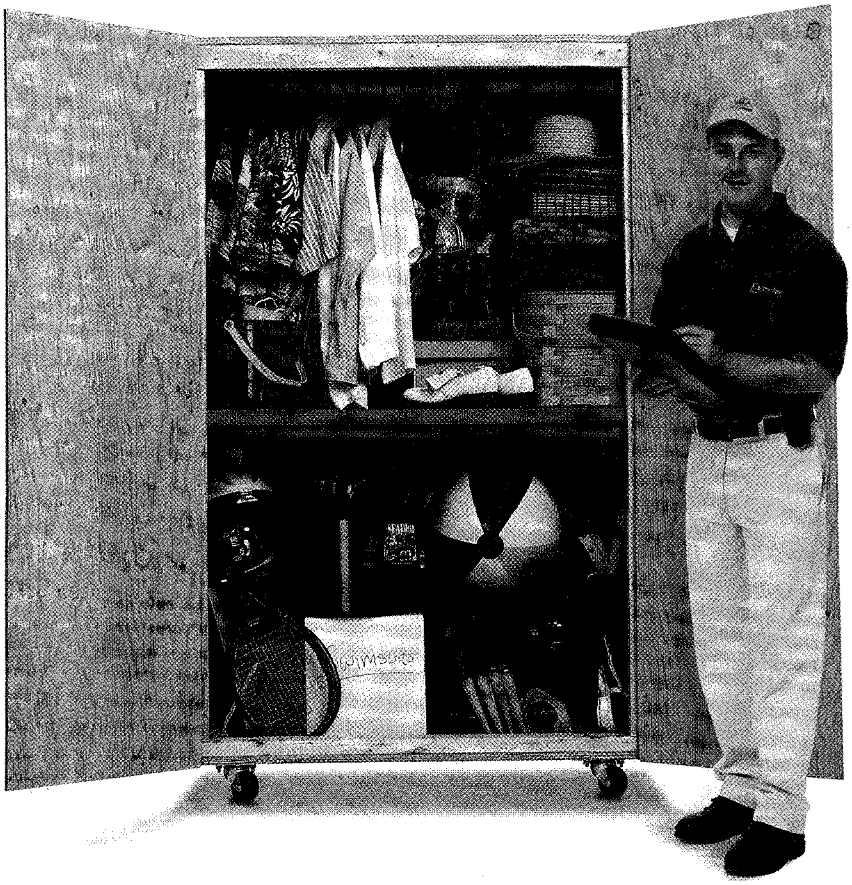

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Michael Wolff THIS MEDIA LIFE

Class Dismissed

The journalism school needed a dean, but Columbia's new president called off the search—because what the J-school *really* needs is a clue. Welcome to the Ivy League's latest class war.

THE THING THAT GOT MANY OLD HANDS MAD about the decision to table the search for the next head of the Columbia journalism school and instead rethink the whole mission of the place was a line in the *Times* story that said that the J-school wanted to figure out how to attract *Harvard Crimson* editors.

Now, the growing contretemps has mostly been billed as a clash between journalism skills, which the school has traditionally taught, and broader media scholarship, or at least sophistication, which the new president, Lee Bollinger, seems to want it to teach. ("To teach the craft of journalism is a worthy goal, but clearly insufficient in this new world and within the setting of a great university." *Slap.*) But if you ask me, I think it's about class—as it so often is in academia.

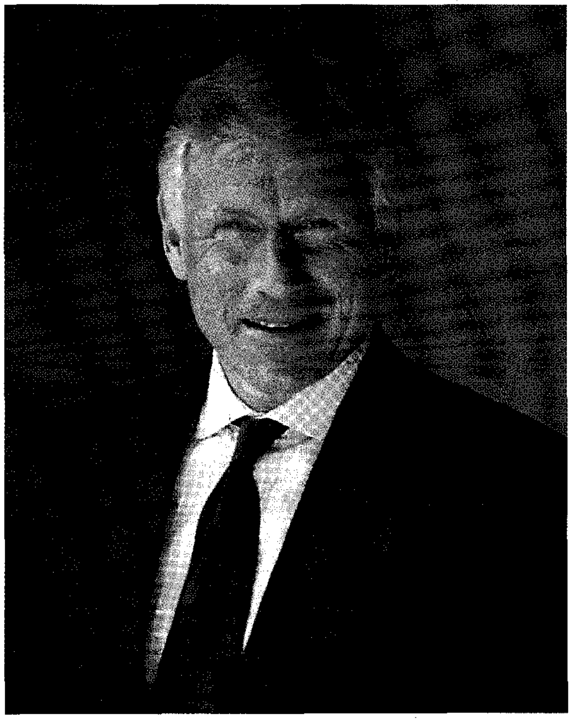
When I was nosing around last week, a J-school faculty member was wondering aloud about the future of the school and "where the next generation of Walter Isaacsons" would go. Isaacson, who in fact went to Oxford as a Rhodes scholar, is, of course, among the most fearsome members of the present journalism generation, having risen through the ranks of Time Inc. to become the managing editor of *Time,* then the editorial director of all of the company's magazines and, in a recent and portentous (if uneasy) shift of career paths, the chairman of CNN.

It is, however, important to note that Isaacson and people like him (that is, the handful of other princes of the modern media world) have really nothing whatsoever to do with the kind of career or style of career or philosophical view or esprit de corps that the journalism school has come to espouse.

Columbia J-school—which is not-too-ironically called the Harvard of journalism schools—represents the world of noncoms, while Walter and friends are West Point.

This seems to be the point: Although the J-school is a professional school, incontrovertibly the best in its field, hardly anyone who goes there rises to the top of his or her profession (nor do many people from the top of the profession teach there).

The failure to groom movers and shakers may be partly due to the nature of the training itself: The basics of journalism, of fact-finding and of interviewing (and occasionally writing), are substantially lower on the food chain than the industry-shaping issues of distribution and supply and demographics and technology and the creation of hit formats. But it is also due to the outlook of the school. The J-school sees itself as different from the officer class of the media world, even opposed to officers (or at least assumes that the world runs at best in spite of them). While the Walters of the business are rising in their consolidated corporate media regimes, making whatever Faustian infotainment bargains they need to make, *somebody* has be finding and preparing the news (and protecting old-fashioned news values).



MR. PRESIDENT: Bollinger thinks his J-school is passé—and déclassé.

There is, too, the further point that it's not only training and outlook that bring you (or fail to bring you) to the top but—and this is appreciated even on politically correct college campuses—who you are and whom you know. And there is the sense that the Columbia J-school gets to choose only among (and might even prefer) people who aren't anybody grand and who don't know anybody who can grease their rise to the top.

IT IS NOT JUST LEE BOLLINGER who is a little snobbish about the J-school. Nearly every journalist (or mediaist) who didn't go to journalism school looks down on journalism school—even though, God knows, we all have colleagues who might have benefited from it.

As it happens, most people in journalism and media didn't do J-school—and many who didn't arguably have better careers than those who did.

What's more, the general impression is that a big motivation for going to journalism school is an inability to get a job in journalism. The other reason that you would go to journalism school is that you have parents clueless enough to pay for it—$30,000 at Columbia (although the school estimates that with fees, books, and living expenses, the total's more like $50,000)—meaning you probably haven't been exposed to a good helping of careerism around the family dinner table.

There is also a feeling out in the larger, cynical journalism world that having gone

PHOTOGRAPH BY BILL WOOD/UM PHOTO SERVICES.

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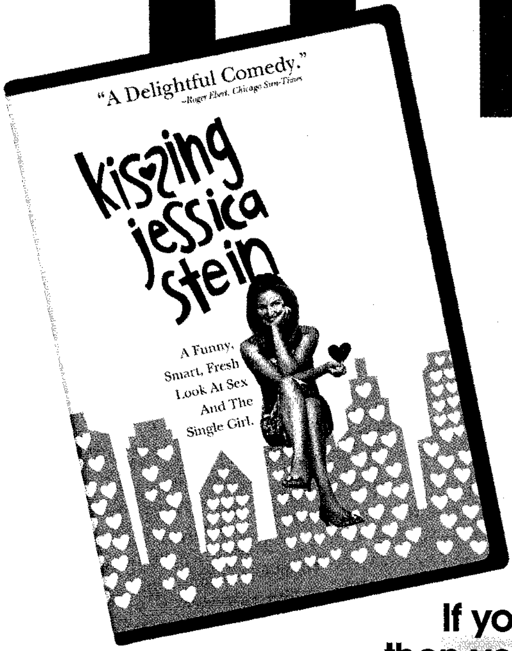
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CC DVD EXTRAS NOT RATED OR CLOSED CAPTIONED to journalism school, having had that specific training, is a liability (that the first $30,000 of an employer's investment in you is spent having you unlearn what your parents paid $30,000 to have the journalism school teach you). Journalism students, especially Columbia J-school students, may well learn their skills too well. They come to the real world with a certain level of literalness and inflexibility and even stridency that is out of place in an increasingly, to say the least, plastic and accommodating media business. Indeed, at just the point in time when all other professional schools are being urged to put a greater emphasis on professional values and ethics and canons of behavior, the Columbia J-school is in some sense being faulted for putting way too much emphasis on such things as it prepares its students for what is more and more a quisling enterprise.

Journalism, of the kind that is taught at Columbia's J-school, **is just a pawn** of the modern communication-technology complex. In other words, this is about **old-school dorkwad journos vs. postmodern dorkwad academics.**

And then there's the issue of newspapers. No matter how much electronic equipment has been installed, or how many courses are devoted to long-form magazine writing (in itself odd, because there are few long-form magazines), or how eager everybody briefly was to be a dot-com cub reporter—this is still a newspaper school. And newspapers, as everybody kinda knows, are not long for this world. In fact, the real mission, or the highest mission, of the school may be to prepare its students to work specifically for one paper: the New York *Times* (Joe Lelyveld, the former executive editor, and many *Times* reporters are graduates, and the *Times* has enormous clout at the school), which may be the exception that proves the middle-management rule.

SO HOW DO YOU PUMP BACK SOME PRESTIGE into the old place?

Because this is academia, you start with the semiotic approach. Take the emphasis off journalism (academics have always cringed at the word *journalism* anyway) and put it onto *media* (real journalists have always cringed at the word *media*) and the whole delicious postmodern thing. Looking at the media looking at the media—yum.

It enlarges the canvas, certainly—and it takes it from the practical, which is of a lower order, to the theoretical, which is higher. The new president himself, with a background in legal scholarship, has entered the theoretical debate by writing several books about press freedom (not irrelevant reading for a journalism student—but it won't help you get a newspaper out). But *media* is a tricky word, too, suggesting dominance, patriarchy, globalization, and other stuff that isn't too trendy on campus.

So in some sense when they talk about media scholarship, they are really talking about anti-media scholarship. This sort of media criticism is an all-encompassing analysis of vast social dysfunction, not dissimilar to talking about psychoanalysis in the fifties and sixties, or Marxism in the thirties and forties. And of course it is through this analysis that we understand that the journalism of the kind that is taught at the J-school is just a pawn of the modern communication-technology complex. (In other words, this is about old-school dorkwad journos vs. postmodern dorkwad academics.)

NYU's Department of Journalism and Mass Communication (among Columbia's more focused missions is to compete with NYU wherever it can) is not, for instance, a craft school but a school where the emphasis is on seeing the media as a structural, and mostly insidious, force in American life. It's a respectable left-wing notion—the media represents oligarchy and capital. And this approach is nicely semiotic, too—about exploring "the deep grammar of the press in American commercial and public life," in the words of Jay Rosen, the chairman of NYU's department. I often sit on panels with media scholars from NYU, and seldom have I any idea what they are talking about—they are very much in their own linguistic, and fetishistic, world. But at any rate, it's not a working-class world.

Whereas many of the purists in the J-school consider themselves, in effect, the media working class, and—complicating campus allegiances—claim a higher sort of political or left-wing credential for themselves. They continue to do the honest work. Media is the corruption, and theirs is the truer calling. They recognize, proudly, even militantly, that to have an interest in news is to be regarded as a dinosaur. "If you're chasing police stories, you're in career eclipse; if you're covering lifestyle, you're ascendant," says a J-school graduate I know who is in eclipse. They are labor-movement people.

It's certainly been noted that when push came to shove (at Columbia, matters are always returning to when push came to shove) in the late sixties, Lee Bollinger was at Columbia Law School, a conservative bastion, and the folks at the journalism school were storming Low Library. "So it's payback time," one J-school partisan says bitterly, suggesting that what might be more in order is a review of the mission of the business school!

AMBITION IS WHAT'S IN THE AIR.

Journalism, in the end, is not only an unfruitful and exasperating economic activity—it's so by-hand. So unscalable. To spend 30,000 bucks to get a job in journalism is really pushing what it's worth.

But if the university can create a larger career model, larger economic horizons—not journalists but media managers—it might, for one thing, be able to sell more school (which is of course the central thing). The J-school was very pleased when it recently expanded from a nine-month to a ten-month program (raising the cost about $3,000). Imagine how much more pleased everyone will be if the program goes to two years.

The Kennedy School of Government at Harvard is one of the models—an expanded, interdisciplinary program, teaching not craft but "substance." In other words, you make the goals of a school like this grand enough and vague enough—about not just a job but leadership—that students (or their parents and lending institutions) are willing to pay for quite a bit of B.S. in their curriculum (which, from a school's perspective, is where the money is).

Now, this could go in two ways. You could end up creating a school for moguls that might largely serve to perpetuate the present mess (universities are often a little behind in realizing what's happening in the actual world—the new president may not know the media world is collapsing). Or you could get lucky, and in an era when the industry is engulfed in chaos, a new sort of J-school could start to produce a type of reconstituted Walter Isaacson to lead the media out of the wilderness.

Either way, the inverted pyramid is dead. ■

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Landon Thomas Jr. THE BUSINESS CLASS

Capitol Gains

Bob Torricelli was instrumental in moving Jon Corzine from Goldman Sachs to the Senate. Now that Torricelli is in trouble, guess who's coming to his rescue—checkbook and Wall Street friends in tow?

MONEY TALKS: Torricelli and Corzine (in Kabul), for different reasons, are gifted fund-raisers.

IT'S A BALMY, SUN-DAPPLED EVENING IN MIDDLETOWN, New Jersey, and the state's senior Democratic senator, Robert Torricelli, has a 9/11 speech to give. Gathered before him are the family, friends, and neighbors of the 36 Middletown men and women who perished in the Trade Center attacks a year ago. It's a politician's dream moment: a rapt, patriotic audience—kids rolling in the grass; cops, firemen, and World War II vets standing ramrod-straight—one and all clutching flags and memorial candles. Taking in the scene, Torricelli whispers to an aide: "Is Jon here yet?"

Indeed he is. The state's junior senator, former Goldman Sachs chairman Jon Corzine, is already pressing the flesh with a clutch of local pols. Torricelli quickly joins in, and with their backs touching, the state's two senators work the crowd.

If one had to point out the man worth $400 million, one might well pick Torricelli. With his power-blue suit and slicked-back hair, his look is tech-company corporate—compared with the fuzzier, bespectacled Corzine. But you would be wrong: Torricelli makes $145,100 a year and lists a couple hundred thousand dollars in stocks—including a stash of beaten-down Tyco shares—as his assets. Corzine—with his mountains of Goldman stock—is, of course, the $400 million man. And now Torricelli is in a fight for his political life and needs to raise millions in the coming months to finance his campaign against Republican Doug Forrester. Corzine, who owes his political career to Torricelli, is in a perfect position to give back.

As senatorial couples go, New Jersey's is among the oddest. Torricelli is an instinctive, career politician in the Clintonian, I-was-born-to-do-this mold. When it's his turn to speak, Torricelli—a short, dapper man with a TV-studio tan—takes a glance at a few recently scribbled notes, steps up to the dais, and lets the rhetoric soar: "This blessed country of ours has a glorious future. This nation endures." Corzine, almost half a foot taller, with the broad shoulders and barrel chest one would expect of a bond trader, reads his prosaic remarks right from the page, his voice a low mumble, many of his words swallowed.

Torricelli has always skated close to the edge—with his flashy girlfriends (Bianca Jagger, Patricia Duff) and his questionable political friendships. Corzine, deliberate, methodical, and relentless, plays by the rules, having worked his way to the top at Goldman by being both the best bond trader and the nicest guy in the house.

Different men, yes, but a tighter bond between two senators would be hard to find in Washington these days. Corzine has already shown his support by contributing the maximum $10,000 to Torricelli's $1.9 million legal-defense fund and has been the most vocal senator speaking out in defense of Torricelli.

The two senators have mirror-image money obsessions. Torricelli has always been obsessed with getting more of it. For himself, for his party, for his friends. Money has come to Torricelli in many different forms: $8,000 in bills stuffed in an envelope, a grandfather clock, an $8,100 Rolex watch (all of this according to jailed South Korean businessman David Chang), and, of course, the $103 million–plus that he has raised for Democratic senators.

Conversely, Corzine has always been looking for how to get rid of it. And what better way than a high-profile Senate race?

In early 1999, just after Goldman Sachs went public, Corzine fell victim to a boardroom putsch and found himself suddenly out of a job. Torricelli, as chairman of the Democratic Senatorial Campaign Committee, was looking for a wealthy type to replace the retiring Frank Lautenberg.

Orin Kramer, a well-connected hedge-fund investor and New Jersey native who has donated more than $1 million to national Democrats, suggested to his friend and Englewood neighbor Torricelli: *Why not Corzine?*

So they made their pitch to Corzine: *You provide the millions to subsidize your campaign, and we will set you up with the Democratic Party machine in New Jersey.* What Torricelli realized was that Corzine was not your typical Master of the Universe Wall Street executive: Yes, he had his millions—but absent the GV, the fleet of European cars, and the attitude. In fact, his house in Summit is far from palatial—around 4,000 square feet on less than an acre of land.

Not only was he a friendly, down-to-earth guy, but his politics veered to the left of Robert Rubin's, which meant he had a shot at delivering both the commuter suburbs and the urban hubs. Here was a guy who

PHOTOGRAPHED BY EDDIE LEDESMA/NEWSCOM.

could bond with the mayor of Newark as well as a machine boss in Bergen County and write the necessary checks, too. Thanks to the combination of his cash—he spent more than $60 million for his Senate run—and Torricelli's political muscle, Corzine made it into the club. And Torricelli now has the Big Kahuna of Wall Street pals.

Torricelli has always had a fascination with the Street—both the high and the low of it. YES Network president and former TCI and Global Crossing executive Leo Hindery is a huge supporter; corporate raider Bennett LeBow is also a donor, as are the big investment banks. At the same time, when it comes to his personal funds, Torricelli has owned a range of sleazy pump-and-dump-style stocks underwritten by the likes of Whale Securities, a boiler-room outfit that managed Torricelli's blind trust for a period in the mid-nineties.

What's more, Torricelli has long come under criticism for being only too happy to take tainted money. Corzine was different, though: Here was a big pile of squeaky-clean Wall Street cash looking for a home in the Senate. Torricelli has in effect given birth to one of the more prodigious fund-raisers that the Senate has ever seen.

Since joining the Senate, Corzine has been putting in 80-hour weeks raising millions for Democratic senators, especially those in close races. "The fund-raising that Jon is doing for the Senate caucus is off the charts," says Kramer. "Jon is in his own league—with the possible exception of Hillary, no freshman senator has come remotely close to what he has done." Whether it's a $250,000 chicken dinner for Minnesota senator Paul Wellstone in New Jersey or a quick $50,000 for Colorado candidate Tom Strickland in Manhattan, Corzine has been there with his checkbook—and, more important, with a wealth of Wall Street friends.

"Torricelli stuck his hand on the stove **and realized that it's hot,"** says YES network president and Democratic donor Leo Hindery. "But he has learned from it."

Traditionally, Democratic money on Wall Street has been tapped every four years for big names like Gore and Clinton. Corzine's funneling of Wall Street money to non-flashy pols like Texas's Ron Kirk, Missouri's Jean Carnahan, and Iowa's Tom Harkin has never been done at this level. He is also going beyond the usual suspects such as Steve Rattner and Felix Rohatyn to lock in a fresh batch of donors. George Hall of the Clinton Group, an $8 billion fleet of hedge funds, and Lehman Brothers telecom banker George "Woody" Young are two Street insiders who have given recently to Torricelli ($2,000 each) as well as other Democratic senators. Real-estate magnate Steve Roth is also taking Corzine's fund-raising calls and giving liberally—not to mention old Goldman Sachs friends Roy Zuckerberg and Dan Neidich.

For Tom Daschle and the Democratic leadership in the Senate, Corzine is a dream come true: a nice, generous millionaire with liberal politics and a red-hot Rolodex. His name is also being mentioned for Torricelli's old post—the DSCC chairmanship.

As fate would have it, however, Torricelli now finds himself quite possibly on the verge of being thrown out of the club he worked so hard to get his friend Jon Corzine into. Under ordinary circumstances, Torricelli's Republican opponent, Doug Forrester, a Milquetoasty political neophyte, would stand no chance against Torricelli and his pit-bull politics. But the Senate Ethics Committee's recent reprimand of Torricelli has come to define this race, and so far the polls are running even.

Corzine owes Torricelli big-time. His fund-raising prowess no doubt helped get Torricelli through the Ethics Committee hearing and may well get him through the election. An A-list of Torricelli's peers will also be out for him in force this fall—starting with Daschle, who shows up in New Jersey on September 23. So what if he plays it a little loose at times—the Torch was instrumental in giving the Democrats their 50–50 split in 2000. But above all, Torricelli delivered Corzine to them, and for that, Senate Democrats are eternally grateful.

And what does the smart money on Wall Street think of his chances? "Bob is a giant of the Senate," says Hindery, who has donated $10,000 to Torricelli's legal-defense fund, the maximum $2,000 to the candidate himself, and hundreds of thousands to the party as a whole. "You will find no keener intellect there. He stuck his hand on the stove and realized that it's hot. But he has learned from it. I think he will win handsomely in New Jersey." ■

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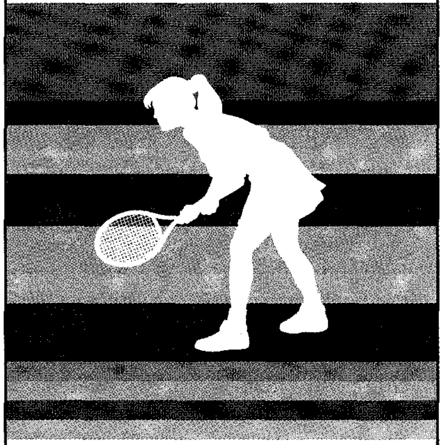


Michael Tomasky THE CITY POLITIC

Tale of Two Georges

One day he looks utterly invincible, another he seems shaky and politically enfeebled—and that's just in one week. Will the real George Pataki please stand up?

NOT THAT IT MATTERED ALL THAT MUCH, BUT George Pataki, reciting the Gettysburg Address last Wednesday, managed to take one of the most sacred texts of American politics and sound like an earnest schoolboy reciting "Invictus." But he was saved by the solemnity of the occasion. The desire of the media and the citizenry to see last Wednesday's ceremonies as a consummate and tasteful reflection on the past year, whether they actually were or not, was overpowering enough that any such criticisms would have seemed peevish, so the Pataki on display last Wednesday—the genial but vanilla-bland uncle the voters have come to embrace—could have read the thing backward and still come out looking fine.

Of course, if he was distracted, he had reason to be. Eight or so hours before, the Tuesday George—the hard-shell pol who'd never lost an election—received the biggest shock of his political life. Just dwell with me for a moment on the governor's loss to Tom Golisano in the Independence Party primary. Golisano took in 9,600 votes, beating Pataki—and winning a spot on the November ballot—by a measly 900 votes. It would be hard to fault Pataki partisans for being angry about Golisano having snuck in on the cheap like this (though in another sense it was, at $3,000 a vote, anything but cheap). But the rules are the rules, and in seven years as governor, while they were working to his benefit, Pataki never sought to change them.

The real question is this: How could a sitting governor, a man with a muscular political machine at his disposal, knowing that a Golisano victory in this primary created the only conceivable scenario by which he could lose in November, muster only 8,700 votes in the entire state?

The Pataki camp's spin was that Golisano had stolen it with his lucre, that there was nothing the "good guys" could do in the face of a $30 million cannonade. Nonsense. For one thing, Mike Bloomberg's precedent now means we hardly blink at such figures anymore. But more than that, things like this are simply not supposed to happen in Republican Party politics. One of the core emotional differences between the two parties is that Republicans—CEOs, Wall Streeters, owners—are completely comfortable with power, while Democrats—teachers, social workers, public-interest busybodies—are ambivalent about it. When it's time to put the hammer down, by God, Republicans put it down, and they win at any cost (see Florida). So this defeat should not have happened under any circumstances. Assuming the Pataki people don't steal this one back through the absentee ballots they asked to be impounded last week—and don't put it past them—this loss represents total humiliation.

DOUBLE TROUBLE: Does Pataki have an inner loser trying to get out?

It means that Pataki is not as invincible as he seems. Pataki will want voters to see only the Wednesday George: No Cicero, to be sure, but nevertheless an affable and obliging fellow who makes no one's blood boil and who is the product of a meticulous image-scrub that has been carried out with inordinate skill over the years. Wednesday George grants succor to the 9/11 families. Wednesday George is a patron of the environment. Wednesday George is a fiscally sensible tax-cutter who has "created" 700,000 jobs. Wednesday George talks and talks about how those beastly Rockefeller drug laws must be repealed. Wednesday George, great pal of Dennis Rivera, skips down to Vieques and pops into bodegas in Washington Heights, sprinkling his conversation *con un poco español.*

Wednesday George *is* invincible.

Tuesday George is a different man. Tuesday George is a usually successful and pitiless knife-fighter who'll try to get away with anything until the papers rub their eyes and take notice, at which point he backs off and announces amiably that he's decided to do the right thing, like when he tried to keep John McCain off the GOP-primary ballot in the state in 2000—it's one thing to play games with voters' choices for civil-court judge, but for president of the United States?! Tuesday George runs an administration that allegedly sold paroles in return for campaign contributions. Tuesday George is an executive of flamboyant fiscal irresponsibility who has been able to blame 9/11 for financial problems his budgets have created. Tuesday George has never lifted a finger to do anything about the Rockefeller laws.

Tuesday George is vulnerable.

BUT . . . TO WHOM? WE CAN RULE OUT GOLISANO. He might well have a dramatic impact on this election, but it's safe to say he's not going to win.

PHOTOGRAPHED BY MARIO TAMA/GETTY IMAGES/NEWSCOM.

So we turn to Carl McCall. Here is a man who, not unlike Pataki, has often been underestimated. The next two months will demonstrate either that those modest assessments were accurate or that McCall has more gumption than anyone would have guessed. There are certain tactical maneuvers he can make to get some momentum. He must persuade the Clintons and Chuck Schumer that he's got a real chance here and that they should all get out and work for him. Schumer's endorsement of McCall in the primary was huge. Used the right way—Schumer with moderates and Jews, Hillary with liberals and women, Bill with everyone—they could be worth, oh, seven points.

But mostly, McCall needs to rely on himself. This is his shot. It's either the governor's mansion or the retirement home. He's going to have to attack intelligently—the image of Wednesday George is so firmly fixed in voters' minds that convincing them of the existence of Tuesday George won't be an easy thing to do. And he's going to have to defend himself from attacks. Everything that happened during or even near his tenure as president of the Board of Education is going to be hung around his neck, and some people do wonder whether this basically placid man, who's never really had a tough election, is ready for the dogfight that awaits him.

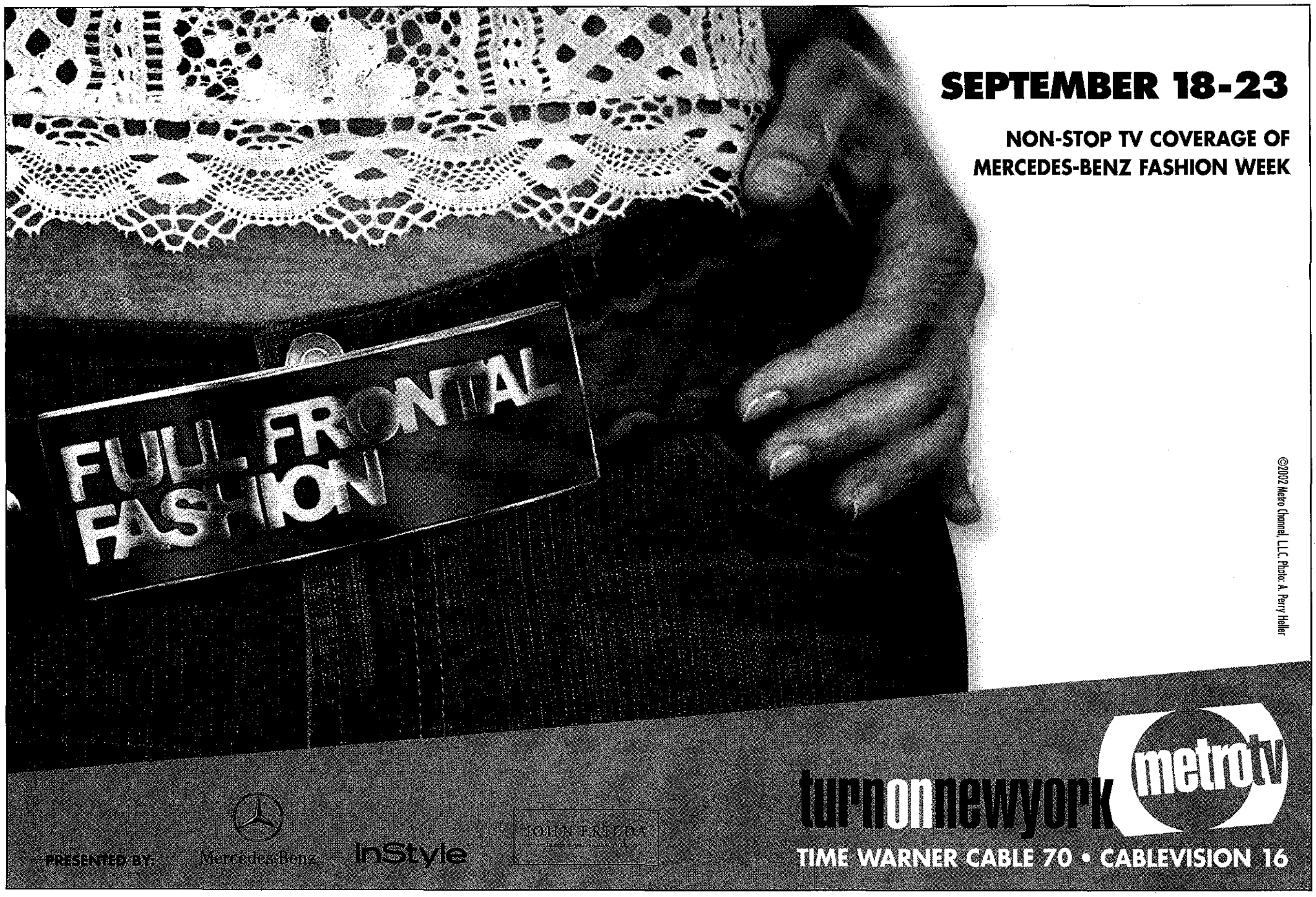
Finally, he'll need a message that invests his candidacy with meaning and makes it about something bigger than himself. Race and his dance with historical destiny are a part of that, but only a part.

How could a sitting governor, with a muscular political machine at his disposal, knowing that **a Golisano victory was the only imaginable way he could lose** in November, muster only 8,700 votes in the entire state?

Democrats win statewide elections by generating enthusiasm within two key constituencies, both of which are mostly white. First, voters in Westchester and Erie counties (yes, that specifically) who are essentially nonpolitical and vote for the person who seems more in touch with their lives. And second, the Manhattan cultural elite. Small in number, they have disproportionate power—they run the media, they go on *Charlie Rose,* they create a mood. They don't normally care that much about local politics, but they *like* to plug in every so often; it makes them feel civic. They tilt Democratic, but much less fervently than a generation ago.

These two groups of voters don't share many values, but they do have two things in common: McCall hasn't made much of an impression on them, but Wednesday George has. Those are the two conditions that have to change for McCall to have a chance. He'll accomplish this less by laying out positions, which voters rarely respond to, than by creating a persona. This, they often do respond to, as the incumbent knows better than anyone. ■

E-mail: tomasky@aol.com. **Michael Tomasky**'s columns can be read online at nymetro.com/archive/tomasky.



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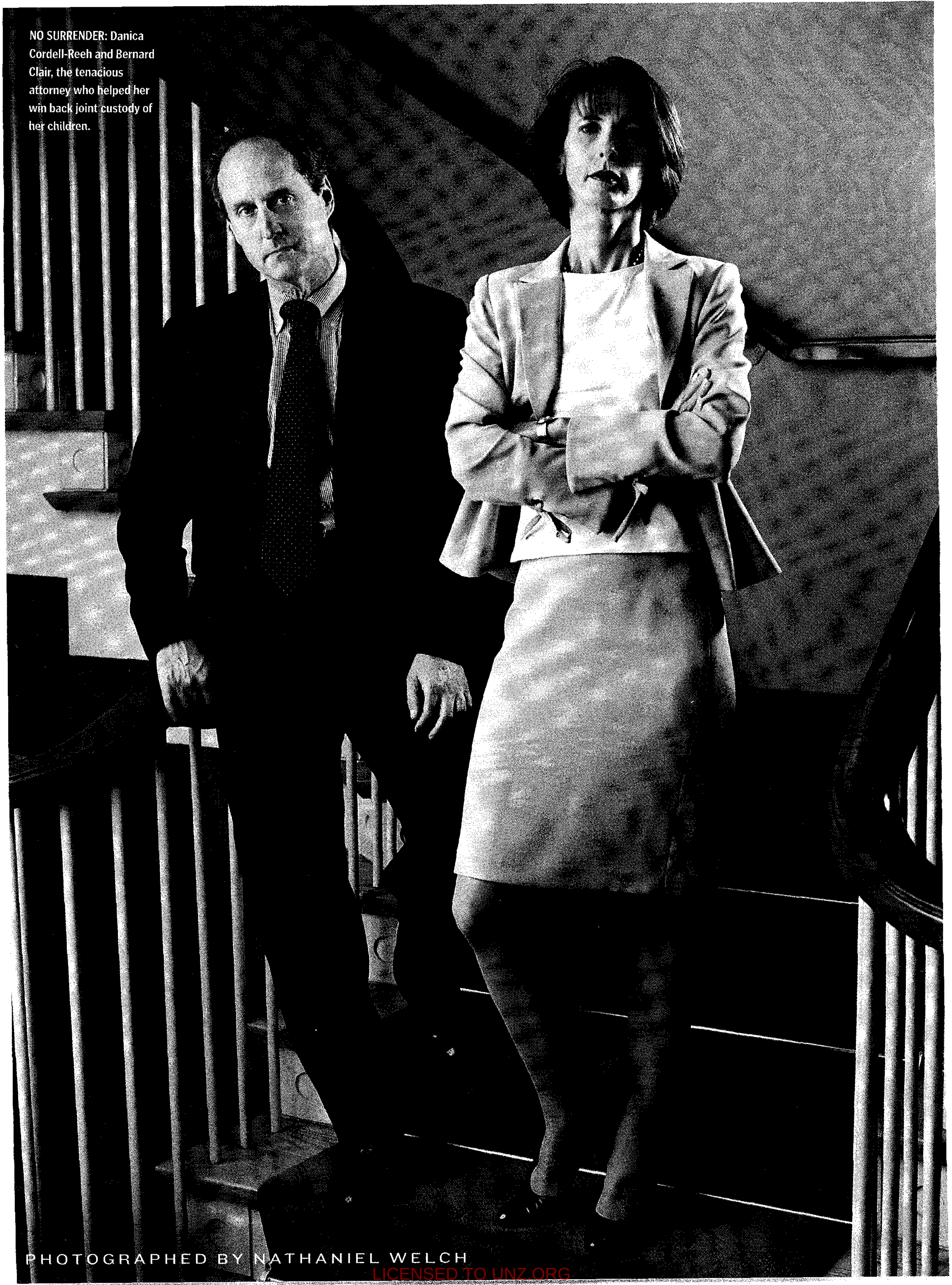


NO SURRENDER: Danica Cordell-Reeh and Bernard Clair, the tenacious attorney who helped her win back joint custody of her children.

PHOTOGRAPHED BY NATHANIEL WELCH

Accused of mistreating her kids—and suddenly at risk of losing them—she was too shocked to panic. The charges could have come from only one person: the ex-nanny.

By Alex Williams

IT WAS ALREADY AFTER DARK ON ONE of the first crisp evenings of autumn, and with her 4-year-old twins splashing happily in the tub after a long, busy day, Danica Cordell-Reeh wasn't expecting any visitors to her Central Park West apartment.

But there, nonetheless, was her doorman's voice crackling over the intercom. "There are these people here," he said, uncharacteristically vague. "You gotta talk to them." Cordell-Reeh had known her doorman for years, but tonight, it just didn't sound like him. There was an odd sense of urgency in his voice, of discomfort.

"You gotta let 'em up . . . "

She opened the door to find two nicely dressed women who introduced themselves as social workers from the Administration for Children's Services. The nature of their visit, they said ominously, was very serious.

"It just seemed like I was suddenly standing in a heavy fog," Cordell-Reeh, an attractive Wall Street wife and mother of two, recalls. "I didn't know what I was getting hit with, and I was petrified."

After several innocuous questions regarding the twins' daily routine, the visitors informed Cordell-Reeh about a number of allegations against her. She stood accused—by someone, as yet unnamed—of depriving her children of food in an apparent quest to make them as svelte as their mother. More disturbing, there were allegations that Cordell-Reeh had coerced her daughter into a number of lurid acts of oral sex.

Too shocked at first to panic, Cordell-Reeh said she began to deconstruct the charges in her mind. Who could be out there spewing such accusations? Who was it who wanted to destroy her life?

Her first thought was to call her husband. Although she had separated a year earlier from Henry Owsley—a founding member of Goldman Sachs's technology group who later launched a boutique investment-banking firm, the Gordian Group—the one-time college sweethearts from New Orleans had remained amicable. Just the night before, in fact, Owsley had tagged along with her and the children—who we'll call David and Danielle—to a family benefit party at the Museum of Natural History, where Cordell-Reeh volunteers several times a week leading children's tours.

"I called my husband. I said, 'Do you know anything about this? Do you know what's going on?' And the response I got was just this: *No comment.* I don't even remember hanging up that phone."

But it couldn't have been Henry, she thought; everything had been so friendly between them. A few days earlier, he'd dropped by and chatted before taking the kids out shopping for Halloween costumes. Not long before that, he'd swung by unannounced with a bread pudding he'd baked.

Besides, he hadn't lived in the apartment for a year, and although the couple shared custody of the children, he was never inside the home for bedtime or baths or any of the other times when such awful things were alleged to have occurred. No, this could have come from only one person, she concluded: the new nanny she had decided to let go the day before.

THERE ARE FEW GREATER LEAPS OF FAITH A parent can take than hiring a nanny. That said, Michelle Padilla had just the sort of credentials a demanding New York mother dreams of. Padilla had labored to make herself an authority in her profession, even writing the self-published *Official Guide to Finding a Great Nanny—and Keeping Her.* A nanny for nine years, she came courtesy of the exclusive, London-based Nannies of St. James, preferred by many of the city's most well-heeled parents.

Two years ago, Padilla was one of five Nanny of the Year nominees chosen by the International Nanny Association, which celebrated not only her diverse interests—she was described as a black belt in karate, a skilled dancer, a faithful churchgoer, and a dedicated animal-rights activist—but her work organizing nanny-parent seminars around the country.

"She was not flashy and not overly conservative. Not over-made-up, not under-made-up," Cordell-Reeh recalls. "Physically, she was not heavy and not thin—just solid. There were no red flags whatsoever with her." Padilla moved into the studio apartment the family kept for their nanny across the hall in early October 2001. As it turned out, her stay would last less than three weeks.

After an hour of polite questioning, the women from ACS departed, leaving the children with their mother until they could be examined by a doctor and other child-abuse caseworkers.

Determined to maintain a sense of normalcy for the children, she did what she always did in the evening. "We curled up in bed and read stories," she says with a smile. "We had a *great* snuggle."

It was only the next morning that the nightmare truly began. Her husband of nineteen years, with whom she shared custody, had filed an emergency motion with New York Supreme Court, seeking immediate sole custody of the twins until further order of the court. "Over the past several days," Owsley said, "my children's new nanny, Michelle Padilla, has made various disturbing statements to me regarding my wife and my twins . . . While I do not know if the allegations of sexual misconduct are true, I do know that something is terribly wrong at Danica's apartment."

INDEED, FROM THE MOMENT THOSE papers were served, something *was* terribly wrong in Cordell-Reeh's home, as even the mother would agree. For the first six weeks, instead of sleeping there five nights a week—Owsley had weekends—the children were allowed to spend only five hours a day, three afternoons a week, with their mother, always with someone else present. Eventually, the restrictions loosened, but only slightly. For the next several months, the children were allowed only two or three nights a week in their mother's home, and only under the watchful eye of a court-appointed supervisor, who slept on the living-room sofa. At times, the court allowed a friend of Cordell-Reeh's to serve in this role. At other times, it required a credentialed social worker.

"My whole world just crashed," Cordell-Reeh says. "It was like being in a snowstorm, where you're walking into that wind, it's coming heavy, and you're just trudging, as hard as you can, but you're not getting anywhere, and you don't even know where you're going."

The most insidious chill came from the growing sense that she was guilty until proven innocent: "It's like, where there's smoke there's fire," Cordell-Reeh says, her voice quivering. "You've just been handed your scarlet letter *A*, which stands for *abuser*, and even some of your friends don't want to be seen walking down the street with you."

Padilla's allegations had an almost bizarre specificity. The nanny claimed under oath that she had seen Cordell-Reeh wandering around the apartment, and even into a laundry room across the building's common hallway from her apartment, completely naked, in full view of the twins. She claimed that the mother served her children "tiny portions of food and if they ask for more, she tells them they cannot eat any more or they will 'end up fat like their father.' " Padilla also claimed to have walked into David's bedroom to put him to bed, only to find him measuring his penis with a ruler. "I asked him what he was doing and he said that he was measuring his 'wee-wee' and that 'mommy says stronger boys have bigger wee-wees. I need to have a big wee-wee.' "

Padilla swore that she had observed the children obsessively licking various people, including herself, in an inappropriate manner. "I told Danielle that it was not appropriate to lick other people and . . . asked her why she licked other people. Danielle said, 'Because it makes mommy happy.' I then asked Danielle where she had licked her mommy. Danielle said, 'On her pee-pee and on her poo-poo.' "

Padilla said she had felt it her duty to contact ACS.

On Friday morning—the day she was served the emergency custody papers—Cordell-Reeh hired a lawyer, but it wasn't easy to find someone who would champion her case. With her husband's lawyer assembling a broad assault on her skills as a mother, prompted by Padilla's devastating abuse allegations, she needed to reverse momen-

"You've just been handed your scarlet letter *A*, for abuser, and even some of your friends don't want to be seen walking down the street with you."

tum, turn the fight back against Padilla. Her first lawyer, with whom she worked for three months, was gravely skeptical about her chances. His ultimate analysis, she said, came down to a single sentence: "I hope you've got a rabbit to pull out of a hat."

In fact, she did have one, but she just didn't know it yet. At the moment Cordell-Reeh felt most alone, two women from her exercise class came forward to recommend their own divorce lawyer, Bernard Clair. By the time the first witness took the stand in the custody hearing, Cordell-Reeh had fired back with a $20 million lawsuit against both Nannies of St. James and Padilla.

BERNARD CLAIR HAS RISEN TO THE ELITE TIER of the city's matrimonial lawyers in part because he's made himself the biggest annoyance imaginable—at least to those he intends to annoy, and they are many. He's a bit of a terrier in the courtroom—slender, excitable, wire-haired, ferocious. He honed his craft as the man in New York for Marvin Mitchelson, the California lawyer who invented "palimony." And he got his greatest taste of tabloid prominence in 1998, when he outdueled Raoul Felder in winning a $2 million–a–year alimony settlement for Jocelyne Wildenstein, the surgically reinvented former wife of art dealer Alec Wildenstein. This new case provided a forum in which to play out Clair's most cherished roles—bodyguard and avenger.

"I'm like—what do they call it?—the patron saint of lost causes," he says with a smile.

"But even *he* took a week to decide to take on my case," Cordell-Reeh observes.

Adding to the challenge for Clair was a report by a court-appointed mental-health expert, who found no evidence of sexual abuse in the Cordell-Reeh case but also concluded that Padilla's judgment appeared to be sound and that she had acted in good faith by reporting the allegations.

Clair immediately took aim at Padilla's credibility, reasoning that the entire edifice of Owsley's case would crumble if he could knock out that supporting pillar. There was, in fact, already some progress on that front. A private investigator had uncovered documentation from an unrelated case in which, according to Clair, a therapist's notes indicated that Padilla said she had worked as a prostitute.

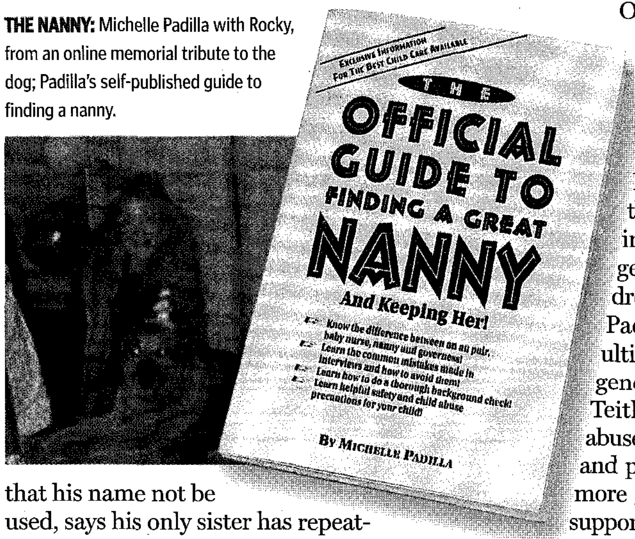
But the real breakthrough was evidence that Padilla might be something other than a reliable "mandated reporter," to use the legal term, when it comes to child abuse.

A Long Island man—referred to in court documents as "Chris R."—had a remarkably similar tale to tell of his experience after he severed his relationship with Padilla, the investigator discovered. He had employed the nanny for two years starting in 1993 to tend his sons, who were 7 and 10, after he and his wife separated. In a sworn affidavit, he said that the allegations against Cordell-Reeh bore "an uncanny resemblance to the false and malicious charges Ms. Padilla made against me to the family counselor who I was seeing with my two sons."

Like Cordell-Reeh, Chris R. learned of Padilla's accusations shortly after dismissing her—he was moving and no longer needed her services. The employer, she informed the family's therapist, had engaged in lewd conduct with the children and had sex with various women in front of them, Chris R. said in the affidavit. He had supposedly left them hungry after meals and failed to provide the nanny sufficient funds to buy groceries. This former employer also claimed that Padilla acknowledged having been at previous points in her life an anorexic and an alcoholic. Despite Padilla's claimed notification of the therapist, no action was ever taken against the father.

And this was not the only prior instance in which Padilla had claimed child abuse, Clair discovered. Padilla's older brother, who spoke to *New York* on the condition that his name not be used, says his only sister has repeatedly accused him of abusing her when they were young, charges he vehemently denies. The brother, in fact, endured a grueling custody battle of his own, one which was gravely complicated when anonymous allegations were made to authorities that he had molested his daughter. Padilla has denied any involvement in her brother's custody case, and insists she never made any allegations to any authorities. She did, however, claim in a recent letter to their parents that she possesses "legal documentation that there was medical proof" that he had molested his daughter.

THE NANNY: Michelle Padilla with Rocky, from an online memorial tribute to the dog; Padilla's self-published guide to finding a nanny.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Learn the common mistakes made in interviews and how to avoid them!
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Learn helpful safety and child abuse precautions for your child!
By Michelle Padilla

While the brother finally regained custody of his daughter when she was in high school, he claims he has never recovered from the abuse allegations. "I hadn't done anything wrong, and I didn't how to address the monster that was attacking me," he says, speaking from his hometown of St. Louis. "I was at the point where I considered suicide."

FOR CORDELL-REEH, THE ABUSE CHARGES created a Catch-22. She needed to prove to the world—to the social workers observing her, to her kids' teachers, to other mothers at the playground—that she was a warm, affectionate parent. But with sex-abuse swirled into the mix, "you're being told not to even touch your kids," she says. "You can't hug them. They're used to you helping them after their bath, and you're told not to even help change their clothes. If you walk into the bathroom with one of the children, somebody follows you in there. How do you explain who these strangers are? They're watching whatever you say, whatever you do, whatever you *don't* do. Heaven forbid the kid decides to let go of your hand when you're crossing the street. You've just 'endangered a child.' So you just freeze. Your movements become wooden."

By the time the custody trial began, Owsley's attorney, John Teitler, had already begun to distance the case from Padilla's charges. "Now, we're not here to defend or condemn Ms. Padilla," Teitler informed the court, although he did invoke the "sexually suggestive remarks" the children had allegedly made to Padilla—the remarks that ultimately led to the emergency intervention by ACS. Teitler himself called the abuse allegations "a sideshow," and proceeded instead with a more generalized attack, to be supported by over a dozen other witnesses, on Cordell-Reeh's mental health and parental judgment.

Anne Erreich, a highly regarded therapist who had treated both children, questioned Cordell-Reeh's judgment and testified that she had seen evidence of favoritism toward Danielle at the expense of David. She described the mother herself as a "block of wood" and expressed concern that Cordell-Reeh might be feminizing her son by allowing him to play with lipstick and wear pink socks to school.

Teitler argued that Cordell-Reeh was "not eating properly and the children were not being fed properly," to the point where Owsley "had serious concerns about his wife's mental health." As an example of her alleged "inappropriate conduct and erratic behavior," Teitler claimed Cordell-Reeh had routinely walked around her apartment nude. In one incident, Teitler continued, she had allowed the children to finger-paint in the nude, and to use their bare buttocks to smear paint on butcher paper on the floor. The children were said to be continuously licking people on the arms, behavior that their mother not only condoned but seemed to encourage by calling them her "kitty cats" and placing a bowl of milk on the floor for them.

Cordell-Reeh, Teitler claimed, was at the very least "strange," "wooden," and "robotic," and, by one (albeit hotly disputed) interpretation of psychological tests administered before the trial, possibly "delusional, paranoid, and schizoidal."

"They turned me into the Ice Queen," says Cordell-Reeh.

DANICA CORDELL-REEH AND Henry F. Owsley III attended high school together in New Orleans and began dating in 1975. Owsley, the son of a financier, grew up in the exclusive Old Metairie district. Cordell-Reeh, the daughter of a civil engineer employed by the state of Louisiana down at the port, grew up in a more middle-class neighborhood uptown, near Tulane University.

Owsley eventually went off to Princeton to study engineering. Cordell-Reeh followed him north, enrolling in Smith College, where she studied economics. After Princeton, Henry earned an M.S. from MIT's Sloan School of Management in 1979; Cordell-Reeh earned a master's in finance from Tulane in 1983. The bride eventually took a job in commercial real estate, and her husband landed a job at Goldman Sachs.

The couple maintained a quiet, if quite comfortable, uptown lifestyle. In 1985, they moved into a sprawling Central Park West apartment with celestial park views, eventually expanding it to seven rooms. Cordell-Reeh retained the home after the couple separated, and they negotiated a $1.3 million lump-sum settlement augmented by $175,000 a year from Owsley, Clair says.

They were typically ambitious uptown parents who lavished the twins with books from the time they were old enough to speak; half their burgeoning library was in French, half in English.

Her closest friends were stunned by the charges, in part because Cordell-Reeh was a deeply engaged parent. "When she first told me about these allegations, I almost dropped the phone," says Gail Pierris, a close friend of ten years who works at HarperCollins. "I was there from day one, from when Danica was pregnant. This woman, from the minute they were born, was involved with every single aspect of their lives. She made those kids bilingual, she sat with them when they were babies teaching them colors, learning letters, learning numbers. The one thing that my peers have not done well with their kids is discipline. It's a lost art. But guess who revived it? Danica. She's a southern lady, and everything she does is a lesson for her children."

While Cordell-Reeh made her home a sanctuary for her children, however, she doesn't appear to have made the same allowances for their nannies. Christina Fulcher, hired when the couple was still together, lasted more than two years but testified that Cordell-Reeh's demands ultimately drove her from the house.

"I couldn't work for her anymore, Fulcher testified. "She was a difficult employer." The money was not the problem. Like Padilla, she earned about $50,000 a year (the agency took a 20 percent fee on top of that). The hours, despite the fact that Cordell-Reeh was at home most of the time the kids were there, were crippling: eleven-hour days five days a week, Tuesdays at 8 A.M. through Saturday night when the children went to bed. Her workday wasn't even really over then. At night, if the mother was out, Fulcher was expected to baby-sit and keep tabs on the children as they slept, via a video monitor in her room. "The job had taken over my life," Fulcher later said.

"A lot of people are used to being sole-charge nannies," Cordell-Reeh argues, "and my home isn't sole-charge. It was *Clash of the Titans,* two people wanting to be in charge of the situation."

"Christina had been there through a traumatic year of my life—the dissolution of my marriage, my father dying," she adds. "I was probably not the most diplomatic employer."

Before settling on Padilla, Cordell-Reeh scrutinized at least 40 résumés, usually calling at least three or four references on each. Padilla checked out when Cordell-Reeh asked families whose children she knew, and the twins seemed to like her.

"The red flags started coming after I had hired her," the mother recalls. "She had said she could do certain things, and she just couldn't. A nanny helps make the kids' bed in the morning, they're in charge of taking care of all the kids' stuff, preparing meals. Her skills in those areas, um, they were not there. Michelle could mind a child and maybe play with him, but she could not do anything else as a nanny."

Worse, Cordell-Reeh claims, Padilla had the disturbing habit of closing a door behind her when she was playing with the children: "She would shut me out to have privacy. She'd go into one of the bedrooms with a child and shut the door. I'd be thinking, *Wait a minute—why?*"

Her sense of unease continued to grow over the next two weeks, until the final confrontation. One morning, Cordell-Reeh had just stepped out of the shower, naked and dripping, and into her small bathroom strode her daughter. Directly behind her, she says, strode Padilla.

"She just stood there," spits Cordell-Reeh. "Nobody had ever violated my space, my privacy, like that. But because my daughter was present, I did not take her head off right then and there. I called the agency and told them that this is not the right person." The next day, before she could say anything to the nanny, Padilla quit.

IRONICALLY, IT WAS CHRISTINA FULCHER, NO fan of her former employer, who was instrumental in reestablishing Cordell-Reeh's bona fides as a mother. Fulcher is a pretty blonde in her twenties, an aspiring actress with a thespian's poise and bearing. At first, she had little positive to say.

It's true, she testified, that Cordell-Reeh had allowed the children to finger-paint in the nude. She was quite strict on dietary issues. She didn't keep ice cream or cookies around the house, and even Danielle would say, "I can only have a certain amount of pizza, and ice cream is fattening."

Fulcher recalled entering the apartment one morning in the winter of 2001 through the back door at her scheduled 8 A.M. starting time and seeing a man's hat on a chair, then, a few steps later, the man himself, walking toward the front door. Cordell-Reeh, meanwhile, was in the kitchen making pancakes for the kids. Fulcher later spoke with her about whether the children were ready to see their mother's male friends in the morning before school.

In Fulcher's view, Cordell-Reeh needed to be more firm about setting certain boundaries with her children. Yes, the children did tend to revert to baby talk more often than the father felt was appropriate. Yes, they did sometimes playfully lick people on the hands, another practice Owsley deplored. And yes, there were times Cordell-Reeh encouraged the children to play games pretending to be animals. David had a favorite one called Crocodile, in which he would crawl around on the floor and grab at people's feet. Yes, Cordell-Reeh actively played along in the fantasy. And if the daughter was playing with lipstick or nail polish, there were times the son wanted to play, too, and was allowed to, much to Owsley's horror.

But then the tone of Fulcher's testimony changed. She spoke of afternoons Cordell-Reeh spent sledding with the children, or swimming with them at a nearby pool. As Clair grilled her, Fulcher recalled her former employer attentively teaching the children how to ride bikes. In the apartment, Fulcher said, the mother played music and the children would dance.

When Clair asked Fulcher about the sex-abuse charges, she replied, "I was shocked by the allegations." Pressing her, Clair asked if any facts in particular seemed incongruous.

"The words Danielle had used were not words I had heard Danielle use before, that she had licked mommy in her 'pee-pee' or her 'poo-poo,' " Fulcher responded. "She didn't use those words to describe those areas of her body." Rather, Danielle had been taught to refer to her vagina as her *petite fleur,* or "little flower," and her buttocks as either her "bottom" or her "bun," Fulcher said. Ultimately, Fulcher said there was "no doubt in any mind" that the children loved their mother.

Late on a muggy July afternoon, after Fulcher finished testifying, Justice Jacqueline Silbermann called both lawyers into her private chambers and, according to Clair, acknowledged that Fulcher, despite her antipathy toward her former employer, was showing Cordell-Reeh to be a caring, attentive mother. By lunchtime the next day, negotiations were complete: The couple once again shared custody of the twins. Silbermann had brushed aside the abuse allegations.

> "Despite her antipathy toward her former employer, another ex-nanny was showing Cordell-Reeh to be a caring, attentive mother."

Through a PR representative, Owsley issued a brief statement: "I have acted in accordance with the recommendations of neutral, third-party mental-health experts. These recommendations are in a detailed forensic report to the court, made after an extensive investigation with interviews of more than a dozen witnesses, including the children's therapist, my wife's therapist, three nannies, and others involved with both my wife and my children."

ON JUNE 11—BEFORE THE TRIAL had even begun—Cordell-Reeh filed a $20 million lawsuit, demanding $10 million from Nannies of St. James, alleging the agency had failed "to take reasonable investigatory steps regarding Padilla," and another $10 million from Padilla herself, charging that she had intentionally inflicted emotional distress by making false statements "premised on the worst kind of malice and extreme vindictiveness." Initial motions will be heard in Manhattan Supreme Court by the end of the month.

Carl Hollander, a lawyer for the nanny agency, told *New York* that "the terms of business clearly state that 'whilst the agency endeavors to interview personally potential employees and obtain references, it is the employer's responsibility to satisfy themselves as to the suitability of the employee for the engagement.' "

Meanwhile, Padilla has fired back with a $10 million countersuit of her own, arguing that she "has been injured in her reputation and good standing in her community and has been held up to ridicule and contempt by her friends, acquaintances, neighbors, and the public in general."

Padilla is not without allies. Janet Cook, who runs the New York agency My Child's Best Friend, says she thoroughly investigated Padilla before hiring her out on a number of temporary nanny jobs starting in February, 2000. Numerous former employers spoke highly of Padilla, Cook says, and a criminal check stretching back ten years found nothing. "She's definitely an upper-end nanny, and she's very serious about what she does," Cook says. "She got caught up in a bitter custody case, and there's always three sides in any of those—the mother's, the father's, and the truth. I don't know what happened in this one, but Michelle is getting crucified."

While Padilla herself refuses to speak to the press, her lawyer, David Brickman, recently filed a seventeen-page response to Cordell-Reeh's lawsuit in which he strongly denied the allegations leveled against his client. Speaking from his office in Albany, Brickman told *New York* that Padilla stands firmly by her story. Padilla denies that she filed any abuse complaints against Chris R. and insists that "bad blood" between the two stemming from her time under his employ caused him to fabricate the allegations against her.

Padilla's lawyer says his client stands by her claim that she was molested by her brother, "but it's not something that she wants to get into." He disputes that his client ever admitted to being an anorexic. "No, *denied,*" says Brickman. "You know, what happened is that there was some talk in a deposition that she might get a liposuction." He also disputes Clair's assertion that Padilla had worked as a prostitute. "It was alleged that she had been a prostitute and that she had considered going back in the trade. Well, that is not exactly true and correct," Brickman says. "What is true and correct is that she had done some topless dancing at some point, and that was the trade that she had considered going back into."

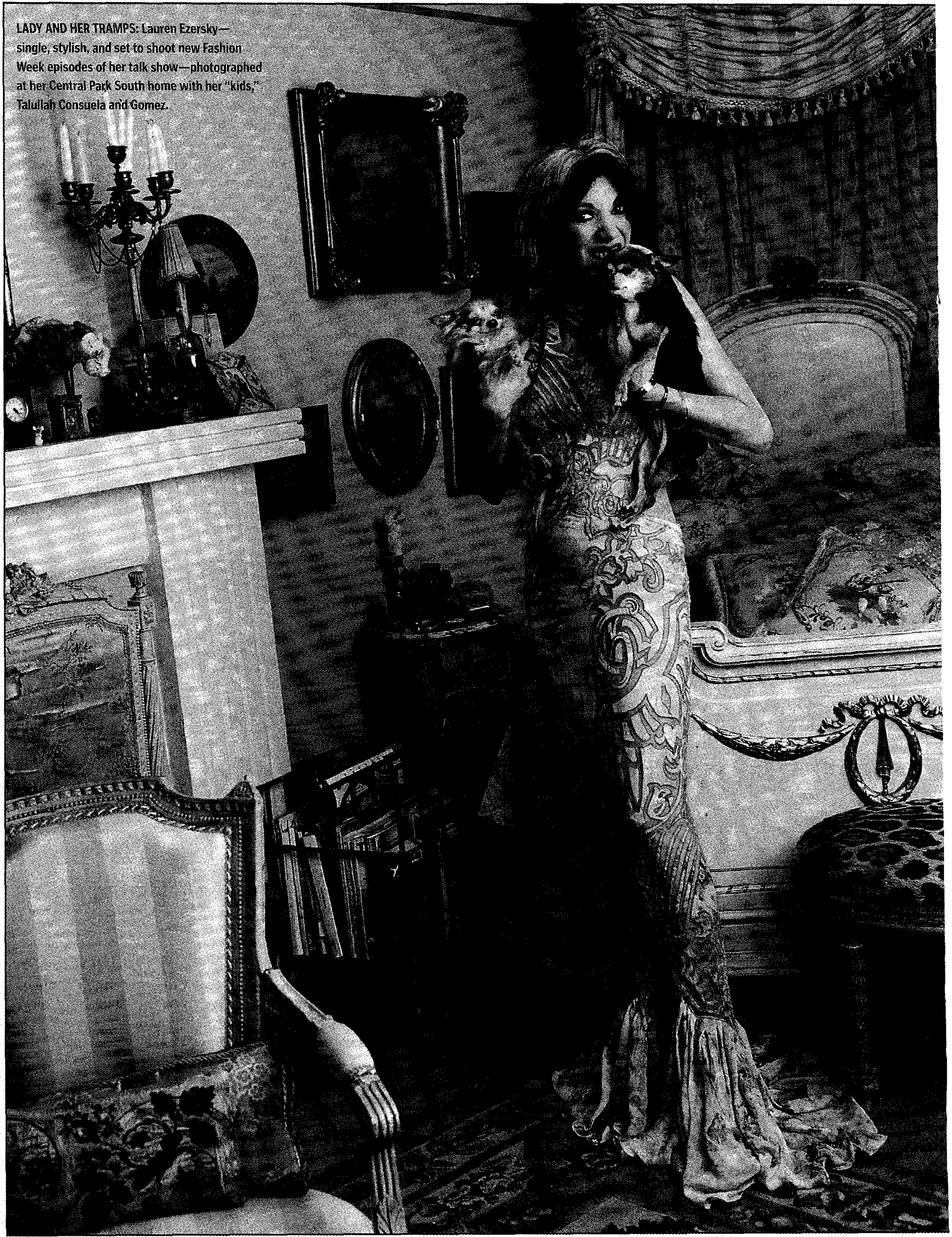
Padilla, Brickman says, considers herself the victim.

"She feels terrible," Brickman says. "She can't get any work as a nanny. Nobody will touch her right now."

IN MID-AUGUST, CORDELL-REEH RETURNED to New Orleans with the twins for a much-needed break from the case, from New York, from everything.

"The pain still hasn't gone away," she says, speaking by telephone from her native city. Because of substantial legal bills, she says she now plans to move out of her Central Park West aerie to a more modest apartment for her and the children.

"The most important thing to me is having my kids," she says. "It doesn't matter if I end up in a tiny apartment. Neighborhood? None of that matters. I've got my kids. So it was worth it." ■



LADY AND HER TRAMPS: Lauren Ezersky—single, stylish, and set to shoot new Fashion Week episodes of her talk show—photographed at her Central Park South home with her "kids," Talullah Consuela and Gomez.

Style CHANNELER

Lauren Ezersky is fashion's eccentric aunt, all outlandish designer outfits and ropes of diamonds. But the success of her style-centric talk show, Behind the Velvet Ropes, *is serious business.*

"HONEY, I'M A TOTAL ANIMAL," says Lauren Ezersky, *fashion* animal, into her cell phone during an early-September pedicure at the Stephen Knoll salon on Madison Avenue. She's wearing bright red-and-white-striped overalls, her earlobes are weighted down by two rows of dusty diamond earrings, and the pedicurist is artfully avoiding a golden toe ring. "I'll do, like, anything . . . ," she says in her signature Fran Drescher whine. She snaps her phone shut. "It is, like, the best time of my life ever," she drawls. • As the host of *Behind the Velvet Ropes*, a decade-old fashion-industry talkfest (currently shown ten times a week on the Style Network), Ezersky is fashion's most joyously kooky cheerleader, dragging cameras and chihuahuas through the showrooms of the industry's top designers, providing animated commentary and

BY AMY LAROCCA • PHOTOGRAPHED BY JON RAGEL swooning over the clothes, the clothes, the clothes. Elsa Klensch she's not. Her black-and-white-streaked hair, raccoon-kohled eyes, and "I love fashion" getups (one night she can look like the Addams-family child who ran away with John Galliano, and the next like a forties housewife in head-to-toe Prada: stacked heels, tweed suit) have always seemed outrageous in a town where most fashion editors walk around like soldiers in the Army of Michael Kors.

Nevertheless, Ezersky, at 48, has become a force to be reckoned with. Those in the fashion world who matter—Calvin, Donna, Marc, and so on—have all appeared on *Behind the Velvet Ropes* at least once, and the program can currently be seen in twelve countries and counting. This season, for the first time, she'll also be covering the New York shows as a Style Network correspondent, in addition to writing her fashion column for *Paper* magazine. "It's been hard for us cartoon girls, like me and Lauren and Pat Field," says designer Betsey Johnson, "but Lauren's really stuck it out, and now it's working for her."

Agrees Nicole Miller: "She's here to stay."

AT THE VERY LEAST, SHE'S HERE to be noticed. Witness her at work during Fashion Week last February, as the Japanese paparazzi chant her name. "Lauren, Lauren," they call, trailing her all the way to the Porta-Johns.

And here she is backstage at the Marc by Marc Jacobs show ("I've known Marc, like, twenty years! Since he was a salesboy at Charivari!"), interviewing the designer. As the models peel out of their brightly colored, mismatched layers—which call to mind *Sesame Street* circa 1978—she interprets the look for her viewers. "Marc doesn't expect his girls to wear something head to toe," she stage-whispers to the camera. "And I'm like, 'I love Galliano, I want the shoes, I want the bag. I want it a-*wall*.' I love Prada. I want the whole, whole thing."

At an industry party, she's cornered by more fans. "Oh. My. God," exclaims Hervé Pierre, design director at Bill Blass. "The interview you did with Helmut"—only he says it *El-moot*—"Newton. It was amazing. *Amazing*. When we look back, when our children look back, they will say that was the most important interview with Monsieur Newton. *Ever*. It will be our *eee-story*." Ezersky smiles. New York *Times* photographer Bill Cunningham snaps her picture. "Hi, Bill!" she says sweetly, and everyone from Diane von Furstenberg to Stan Herman to Iman comes by to pay their respects. "Do you have enough Paloma?" the P.R. girl for the perfume wants to know. "Because I'll send more . . . "

Every fashion type seems to have a story about Ezersky. She started out as a call girl, some insist, in the seventies. No, others are certain, she's the estranged wife of a Japanese tycoon. Neither scenario is true. "I'm just a girl from Yon-*keeerrrs*," she says with a shrug, drawing out every vowel. (And, for the record, she gets her designer clothes like every other fashion editor in town: in a precarious balance of discounts, loaners, and the occasional splurge.) "I just wanted to be in fashion," she says, sounding for a second like so many girls who dreamed big over photographs by Penn and Scavullo in their suburban bedrooms.

And yet so different.

HALL OF FAME: "It's a work-in-progress, like me" says Ezersky of her hallway photo gallery, filled with shots of her with fashion-industry heavyweights.

She graduated from Garland Junior College and spent a while in the Boston area. "After college I wanted to get a job in, like, this suburban department store?" she remembers. "So I showed up in, like, a full turban. It was like, 'She's totally out to lunch.' " She didn't get the job. She decided to return to New York and try her luck on Seventh Avenue. "What did I know?" she asks. "I worked anywhere." Showrooms, low-end garment businesses. "I was a receptionist," she says, "and *none* of it was glamorous. It was, like, weird, ugly jeans companies." This was all in that time she refers to with a wave of her long-nailed hands as "you know, the seventies."

Her good-looking parents didn't care about fashion at all. "They're sweet," she says, "but they, like, aren't, you know, into it." In 1988, she and her then-husband, Jordan Plitteris (who shared Lauren's love of consumerism, and kind of looks like the big one from Penn and Teller), were recruited for an Oprah Winfrey special on shopaholics. "After *Oprah*, someone from *Behind the Velvet Ropes* called me, and, like, I never say no to anything," Ezersky recalls. *Behind the Velvet Ropes* was, at the time, a low-budget cable-access program that fetishized the glamorous life. Lauren was a perfect fit: She became a fashion correspondent until the show's funding dried up in 1995.

She was still gainfully employed: Around 1990, she had started to write for *Paper*. After a million phone calls to the editor, Kim Hastreiter, Ezersky landed a fashion column. "She kept calling me, begging to write," remembers Hastreiter. "So finally she did an interview with Donna Karan, and we were all howling. She would say, 'So, Donna. Tell me. Do you, like, pig out at night?' " She was hired. Another legendary interview was with Alber Elbaz, the former designer for Yves Saint Laurent. "You're Jewish?" Ezersky (who is) asked over and over again. "But you don't *look* Jewish!"

Ezersky continued the column even after a brief move to Japan to be with Plitteris, who was working there in the com-

You know, in France we like this kind of thing," says designer Catherine Malandrino of Ezerksy's rabid international following. "The crazy ladies."

puter industry. But she eventually gave up on both the marriage and the country and came home. Of her ex-husband, she says only, "He was a nice guy, no big deal. He didn't, like, get it. No fashion."

On returning to New York, determined not to let her television career go, Ezersky applied for sponsorship in order to resuscitate *Behind the Velvet Ropes.* She got a yes from Moët & Chandon in 1997; the following year, the program was acquired by the Style Network. "I was on *Behind the Velvet Ropes* a bunch in the early days, and back then I sort of thought, *Okay, so she's funny and quirky,"* says designer Cynthia Rowley. "I didn't realize how ambitious and how hardworking she really was. She's dripping in diamonds and beads and fur in the middle of the day, but she's not really in it for the glamour. I always think of her like Judy Holliday in *It Should Happen to You*—she creates this whole persona and becomes this huge success because she's worked so hard."

Ezersky shoots upwards of five segments a day, and this year so far she's delivered more than 100. Often, if a designer has been reluctant to be interviewed, she'll show up at his showroom anyway—camera crew in tow. And she never misses an event where there might be a goody bag.

Although she sits out the European shows, Ezersky's a hit internationally. "You know, in France we like this kind of thing," says designer Catherine Malandrino, a friend. "The crazy ladies."

And then there's the rabid Japanese following. "I don't know!" Ezersky says, laughing about her Japanese fan base on her way to a shoot at the Madison Avenue jewelry shop of Laurence Graff, a tight-lipped Englishman accustomed to dealing with oil tycoons and the women who love them. "I feel a real affinity for the Japanese, too." She's wearing mint-green Roberto Cavalli—her bellybutton is peeking out, and her neck is trimmed in fur. Graff takes one look at her and retreats to the back of the store to catch his breath. When he emerges, he inspects her jewelry. "These should be real," he sniffs, objecting, perhaps, to the unshined quality of Ezersky's bijoux.

She looks at the camera and rolls her eyes dramatically. "Well, okay. Like, give me some diamonds, mister!"

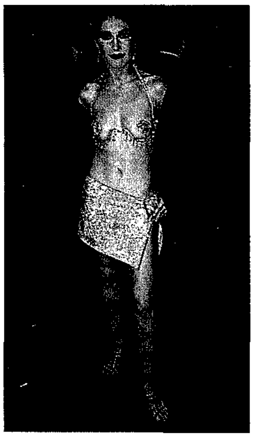
OFFSCREEN, LAUREN'S A PRETTY REGULAR freelancing girl. She rides the subway, carefully picking her way around sidewalk grates in her Manolo Blahniks, oblivious to the stares of everyone who recognizes her. She worries about whether or not the bellybutton pierce she got last year is ever going to heal, and hopes things will work out with the guy she met over the summer. "You have no idea how hard it is to find someone who *gets it,"* she says with a sigh. She's been with plenty who didn't, like the guy with a big house in the Hamptons—who was "like, way too macrobiotic." She goes out with designers and other people she knows through work, but hangs on to a few old girlfriends from her college days, with whom she takes quiet trips to Vermont and Florida.

She lives in a studio apartment on Central Park South with messy closets and two chihuahuas she paper-trained after Bobbi Brown spotted her walking her dogs and looking like: "Hello? a total disaster." Her apartment, however, is far from ordinary. It calls to mind the boudoir of Marie Antoinette: all courtly damask and pillows arranged, it seems, for cake-eating. "Everyone's surprised when they see it," she says, "like they expect it to be more . . . something. It's really very girly. But that's what I'm like. Totally femme."

She drew inspiration from Galliano for the vanity dripping with dusty beads and mirrors and porcelain cherubs. Everywhere you look, Steiff stuffed animals peek out. There are pillows and footstools and dozens of oil paintings. "I found it all in flea markets," she boasts. And lined up along the mantel are a dozen or so clocks: "I'm totally punctual."

But the truly great part of Ezersky's apartment is the narrow hallway that leads to the bathroom: her hall of fame, studded with dozens of eight-by-ten black-and-white photographs in gilt frames. Here is Karl Lagerfeld spritzing her neck with perfume and shots of her with Jean-Paul Gaultier and Alexander McQueen, Kate Spade and Helmut Newton and Sonia Rykiel. "It's a work in progress," she says. "Like me."

But despite her burgeoning success, she's really feeling Zen about it all. "I think this is really the best time of my life," she says again with a sigh on the banquette at Stephen Knoll as the pedicurist scrubs furiously at her heel. "I might even get an agent!" ■



Baring it all—almost: Ezersky wears Todd Oldham at the 1994 premiere of *Prêt-à-Porter.*

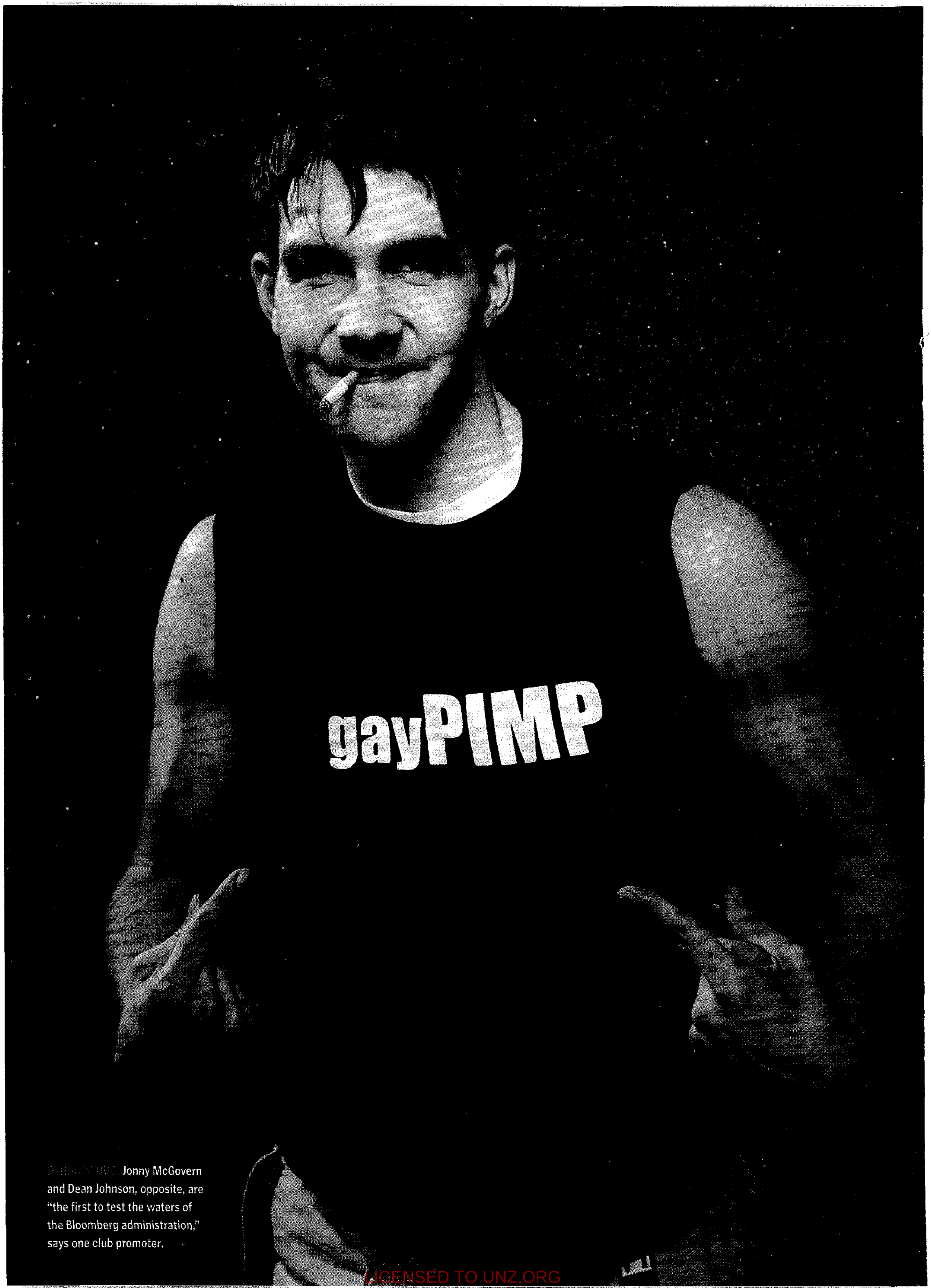
Dressed down in Badgley Mischka—covering the fall 1997 collections for her show.

Absolutely fabulous in John Galliano kilt and Manolo boots at the spring 1998 shows.

Mugging in all-white Roberto Cavalli at a September 2000 Donna Karan fashion show.

Celebrating at the nightclub Eugene, last year, head-to-toe in the British label Voyage.

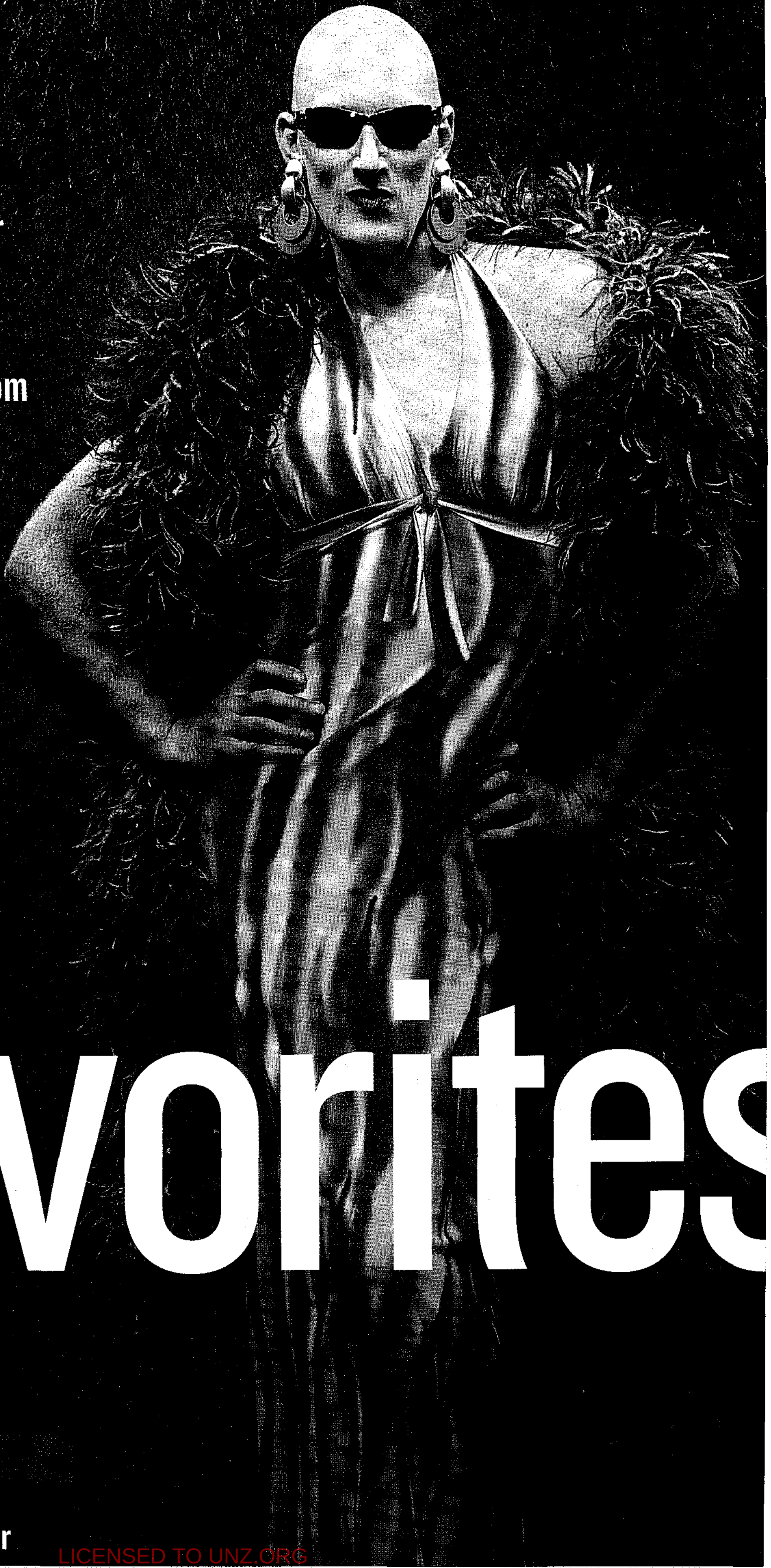
PHOTOGRAPHS BY PATRICK MCMULLAN.



STRAIGHT OUT: Jonny McGovern and Dean Johnson, opposite, are "the first to test the waters of the Bloomberg administration," says one club promoter.

With Giuliani gone and velvet ropes passé, gay-nightlife renegade Dean Johnson and his cohort, *faux* Southerner Jonny McGovern, are reeling in the boys—and courting trouble from the NYPD—with their friendly, sexy soirées.

By Ethan Brown



f vorites

Photographed by Ben Baker

It's late on a steamy Friday night at a totally nondescript, after-work bar in far-downtown Manhattan. ■ "Don't turn around," says a friend in a hushed, concerned voice. "There's a penis right behind you." ■ The offending member—which belongs to a nude go-go boy dancing on the bar—is swaying back and forth to Eminem's "Without Me." The dancer is just one of many attractions tonight, including a TV playing vintage gay porno like *The Hustlers of 110th Street* and a back room featuring all manner of stranger-to-stranger sex. ■ "How great is it to see naked people dancing on the bar?!" shouts a member of Williamsburg electroclash trio Scissor Sisters from a small stage, where they've just finished "Electrobix," a song about a skinny gay youth who transforms himself into a hulking Chelsea boy thanks to electro-themed aerobics sessions. ■ The crowd, a mix of skinny gay youths and hulking Chelsea boys, roars its approval.

"We're tired of the velvet ropes and the fancy attitude," explains Jonny McGovern, promoter of the party, which is called "John Street" (for its Wall Street location and the rent-boy association). "Niceness is the new glamour." Standing by the door, he checks a name off the guest list. "During the Giuliani era, things were so stiff that people were dying for a change. Now we've got that change." A smile crosses his face as he puts on a deeply fake southern accent: "Our parties ain't 'bout no Prada."

AS THE ECONOMY BOOMED IN THE LATE nineties and the Giuliani administration enforced long-dormant laws against dancing at small bars, gay nightlife devolved into the monochromatic (shirtless bright young things hogging the dance floor at Twilo or the Roxy) and the moneyed (the velvet mafia sipping Cosmos at "Beige"). But with bitchiness having gone the way of Lizzie Grubman, and with Bloomberg (so far) taking a slightly more tolerant stance on nightlife, the moment belongs to McGovern and his partner-in-crime, Dean Johnson, whose raunchy, open-to-everyone parties are reshaping the landscape of (gay) sex and the city.

In many ways, of course, Johnson and McGovern's parties are less about breaking new ground than about returning New York nightlife to its more adventurous and unpredictable self (or, as some have charged, its pre-AIDS self). "I'm too young to remember the early eighties in New York," says one "John Street" regular, "but I imagine that this is what they were like."

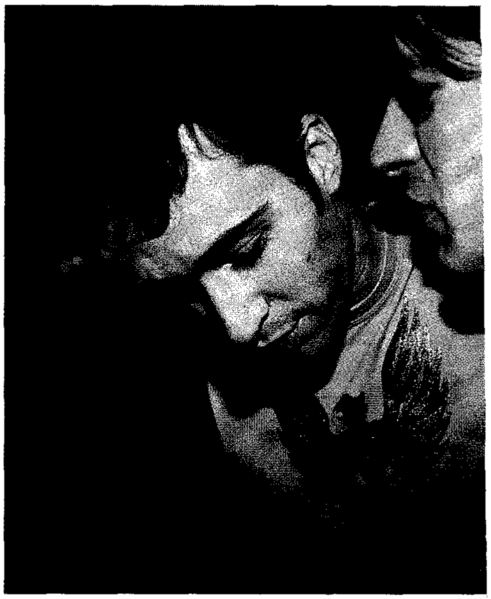
The question is whether the city is ready for such a revival. "They've been the first to test the waters of the Bloomberg administration," says Marc Berkley, party promoter and publisher of gay weekly *H/X*. "Their parties are successful because you go and get your blow job and then go home happy and don't have to worry about waking up next to the guy in the morning." Even rival promoter Rob Fernandez, who runs "Asseteria" at Cheetah, admits that "Dean's parties are the kind everyone wants to throw but are ultimately too afraid to."

The fear is understandable. Even if Bloomberg is no Giuliani, New York is still no New Amsterdam when it comes to tolerating hedonism (never mind smoking). In the past year, McGovern and Johnson have been forced to close two of their parties, "Triple XXX" and "Magnum," under pressure from the NYPD. And now their latest venture—which is barely promoted, save for small listings in a handful of publications, and whose flier reads SHHHHH . . . —is beginning to feel a little bit of heat from the authorities, too.

Veterans of guerrilla-style club promotion, Johnson and McGovern vow that "John Street" will continue—and they're even readying the long-awaited return of the phenomenally popular (and profitable) "Magnum" (albeit in a slightly less XXX-rated form). "But you don't need to worry," say McGovern of the new party, which will be called "The Rambles." "It's still going to be fun and really, really sexy."

The original "Magnum" was without question an in-your-face affair. Before its launch in February at the Park—the gargantuan Tenth Avenue playground best known for hosting movie premieres and J.Lo's birthday party—Johnson sent out a series of e-mails blasting the city's laws on public nudity in nightclubs. "If the police want to waste their time and money chasing naked, well-hung men around a nightclub, we are prepared to take a stand," he declared. "We invite you to stand with us."

From the outset, "Magnum" seemed like a nightlife stunt of David Blaine–like proportions: an anything-goes Sunday-night party complete with naked go-go boys writhing on the bar and Chelsea boys swimming around in an upstairs hot tub, all at a democratic, very un-Park price ($10). It was *Caligula* in one of the city's toniest nightspots. And during its first few weeks, "Magnum" reeled in nearly 2,000 revelers every Sunday, leveling the competition, including gay-nightlife vet John Blair's "Drama!" at Centro-Fly.



BOYS' NIGHT OUT: Revelers at "Magnum," Johnson and McGovern's short-lived (but extremely popular) party at the Park. The party is due to reopen soon as "The Rambles."

But the party was over almost before it began: The Park was issued summonses for everything from lewd and licentious behavior to an improperly licensed fireplace, and felt that it had no choice but to shut the party down. (Still, it will be hosting "The Rambles.") Johnson claims that the ticketing was the result of an e-mail in which he called "Magnum" an attempt to "remove the stain of Giulianism from New York nightlife," but an NYPD spokesperson dismisses the charge: "They can challenge the summonses in court if they feel they're unfair."

Nearly six feet seven ("six ten in heels") and sporting a clean-shaven head that makes him look like a white Shaquille O'Neal, Johnson, 41, has made a career out of anti-authoritarianism, from singing with foul-mouthed bands like the Weenies to promoting parties like "Rock N Roll Fag Bar" and "Pubic Hair Club for Men." His most notorious party was "Foxy," the Saturday-night get-together at Mario Diaz's East Village bar the Cock, where amateur exhibitionists strutted their stuff—and did much worse—for money from an eager crowd of voyeurs. "People lined up just to watch someone drop their pants," he says. "That's where I got the idea for the stuff I'm doing now. It's sexual, but with a sense of humor." And in some sense, Johnson's mix of music and sex recalls the culturally charged scene at bathhouses in the seventies (after all, D.J.'s Larry Levan and Frankie Knuckles, not to mention Bette Midler, got their start at the Continental Baths in the Ansonia).

McGovern takes pains to distinguish his events from some of the seedier underground sex parties that have sprung up recently: "There's a fine line between cruisey and *frightening*."

After seeing McGovern in his show *The Wrong Fag to Fuck With: The Gay Pimp vs. Eminem* in 1999, Johnson knew he had found the perfect cohort for his crusade to liberate gay nightlife. "I thought he was genius," Johnson says, "and besides, I'm middle-aged and I don't like to go out anymore. Jonny's young and he can do that for me."

Their first venture together, "Triple XXX," at the dingy Second Avenue bar the Hole, was a smash when it premiered late last summer, thanks in part to audience-participation-encouraged S&M displays. It was the kind of place where, if you were a gay man who liked to go out, you quickly ran into almost everyone you knew—including people you'd rather not have stumbled upon in a basement back room. But the party—which at first benefited from the fact that the NYPD was too preoccupied with Osama bin Laden to care about go-go boys—rapidly became oversubscribed. And by February, they shut it down. "We didn't want anyone at the Hole to lose their jobs because of our party," says Johnson.

Like Johnson, McGovern, 25, is something of a postmodern libertine: He seems to send up the very things that turn him on, often wearing a faded red T-shirt that reads THANKS COACH. As "the Gay Pimp" (his performance-artist alter ego), he sings lecherous songs like "Hey Lil' Raver Boi" and "Soccer Practice" (which will be included on Larry Tee's upcoming *Badd, Inc.* compilation) at venues like Luxx. "I'm hoping to become a one-hit wonder in Europe," McGovern says, "because you know how much the Europeans love their homos—and their soccer." He peppers his southern drawl (he's actually from Brooklyn) with the word *homo* so often that if you closed your eyes, you might mistake him for a pathological redneck.

"We're not hurting nobody," he says. "After all, we're just *homos*." A refugee from glam superclubs like the Roxy, McGovern is—all irony aside—bent on returning gay nightlife to its grittier roots. "At our party," he proclaims, "the VIPs stand next to the crazy homo who wears a lighted-up shirt." Indeed, at "Magnum," A-listers like Domenico Dolce and Stefano Gabbana moved comfortably among the cruisey masses. Still, McGovern takes pains to distinguish his events from some of the seedier underground sex parties that have sprung up in recent months. "There's a fine line between cruisey and *frightening*," he says. "We're not interested in a party where you can't go ten feet without someone offering you a blow job." Devotees of Johnson-McGovern parties appreciate the distinction. "What makes their parties fun is that they're part 'Squeezebox' "—the legendary nineties polysexual rock soirée—"part wild sex party," says actor-director Jonathan Lisecki. "If you're not in the mood for back rooms, there's always good music."

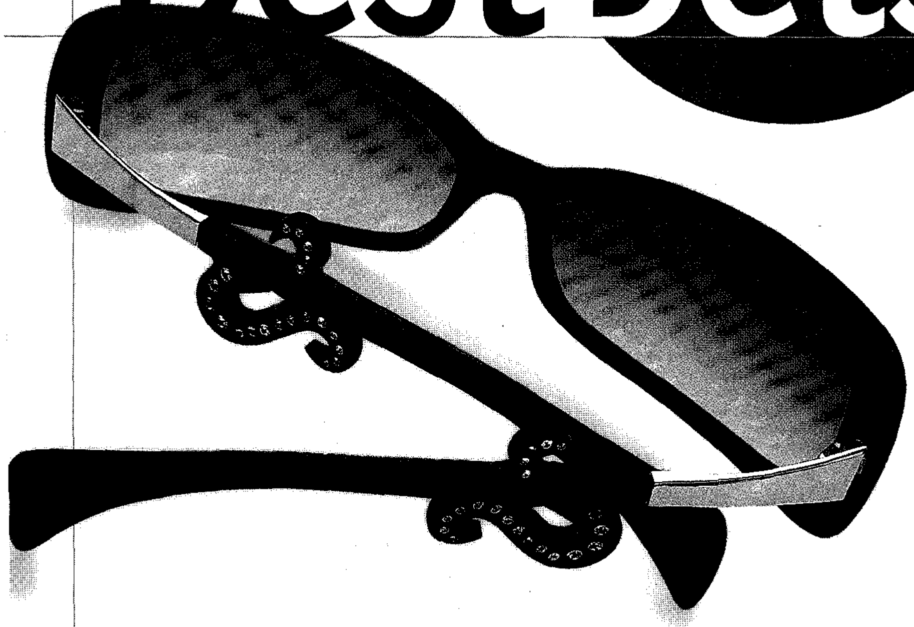
Downtown at "John Street," however, music doesn't seem to be foremost on people's minds: A crowd of guys inches closer to the stage, where several performers are getting friendly with one another. From his D.J. booth, Johnson is having fun playing raunchy ringmaster—as the live-sex show gets considerably livelier, he intones into the mike, "You're watching guerrilla theater, people." (A few days later, he sends out a cringe-worthy e-mail thanking "the cute nightlife journalist who got gang-banged on the pool table, giving new meaning to the phrase 'eight-ball in the corner pocket.' ")

But even with such beyond-the-pale antics, Johnson is optimistic that this party will last. "We learned our lesson from the Park: If anyone from the media tries to cover it, they'll be eighty-sixed from the party." Then he lets out a big, confident laugh. "Can I put you on the list?" ■

PHOTOGRAPHS BY CARY CONOVER.

BestBets

RIMA SUQI



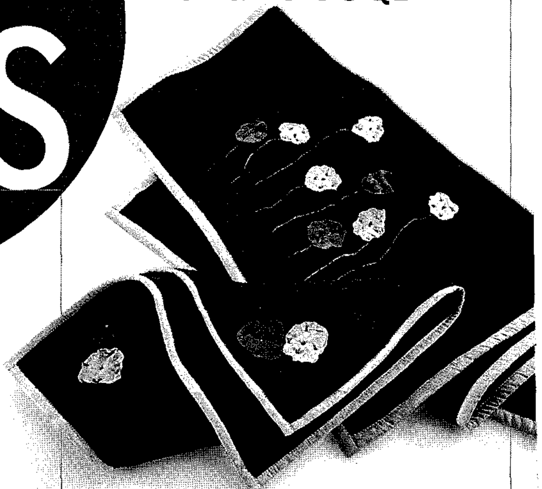
Four Eyes You can indulge your inner Elton John without looking ridiculous in rhinestones. Just check out these Bijoux by MparM—a fun new line of sunglasses by Alain Mikli—featuring a rhinestone-studded "curl" at each temple ($160).

► **ALAIN MIKLI BOUTIQUE**
880 Madison Avenue, near 71st Street/212-472-6085

Good Tempured Fashionistas are snapping up platform clogs to stomp around in this fall, but there's hope for those who prefer their chunky shoes to be comfy: Modelista's new, low-heeled clog, with soles made from the same high-tech foam in Tempur-Pedic mattresses. Translation: This is one amazingly foot-friendly shoe that is certain to win points with the we-stand-while-we-work set ($75–$125, depending on style).

► **CHELSEA SHOES**
128 Seventh Ave., near 18th Street/212-727-7446

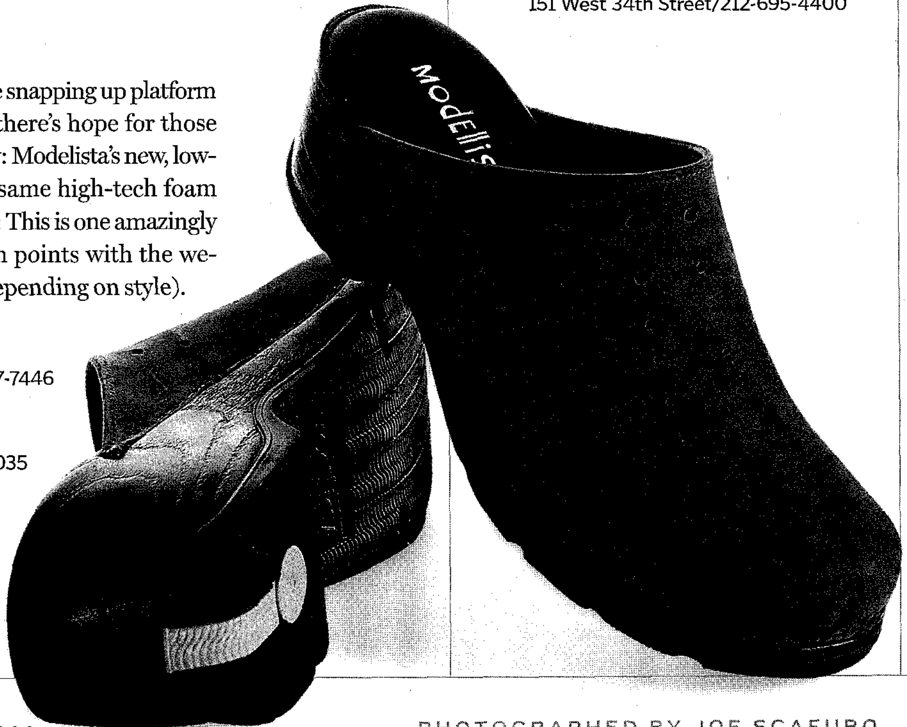
► **HARRY'S SHOES**
2299 Broadway, at 83rd Street/212-874-2035
veryhappyfeet.com



Black Magic White towels look chic in the bathroom—until they meet lipstick. But for many women, dark towels can be a little too "guy." Finally, a solution: the Urban Gypsy line from DKNY Life, with embroidered black towels that scream bohemian chic. Prices range from $13 for a wash towel to $32 for a bath towel and $125 for a shower curtain; all are machine washable.

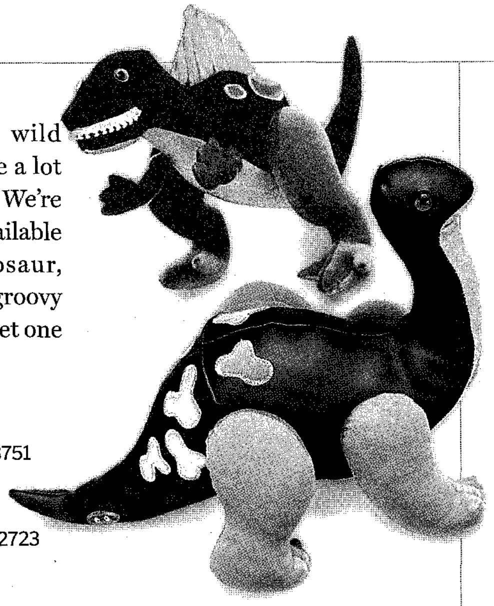
► **BLOOMINGDALE'S**
1000 Third Avenue, at 59th Street
212-705-2000

► **MACY'S**
151 West 34th Street/212-695-4400



PHOTOGRAPHS BY MICHAEL KRAUS (SUNGLASSES AND TOYS).

PHOTOGRAPHED BY JOE SCAFURO



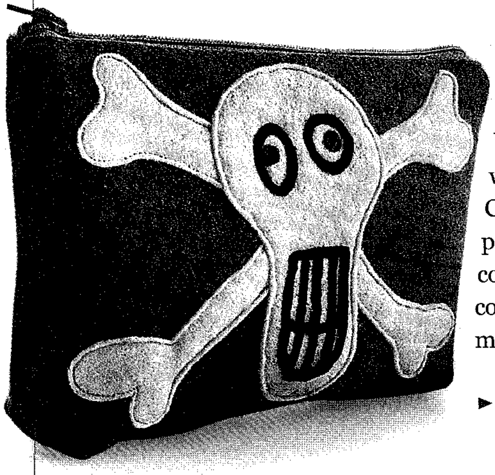
Dino-Mite

Let an artist go wild designing toys and the results can be a lot cooler than regular old Fisher-Price. We're crazy for these dinosaurs by Yottoy. Available in Tyrannosaur, Apatosaur, Stegosaur, Spinosaur, or Triceratops models in groovy colors and with movable legs ($25). Get one before they become extinct.

► **CLOVIS PRESS**
229 Bedford Avenue, Brooklyn/718-302-3751

► **CHILDREN'S GENERAL STORE**
2473 Broadway, at 92nd Street/212-580-2723

► **NEW YORK PUBLIC LIBRARY SHOP**
455 Fifth Avenue, at 40th Street/212-340-0839



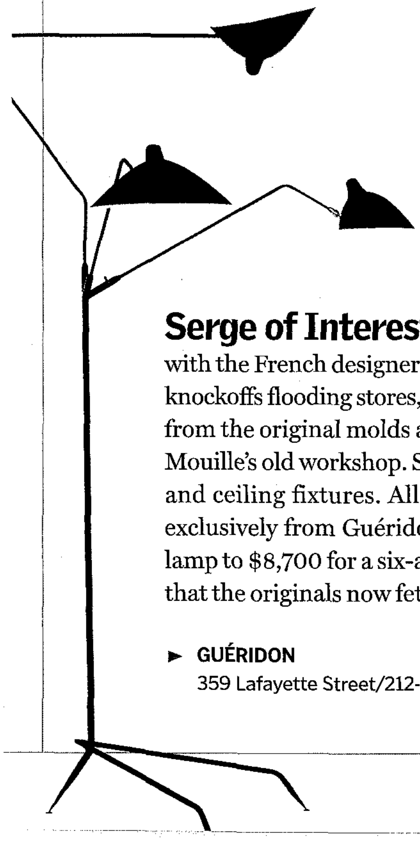
Good Bones

What small treasures you stash in your makeup bag are nobody's business—and hence, we love the keep-out vibe of Hable Construction's new canvas-lined felt pochette. Handmade by a women's cooperative in Hungary, the pouches also come with horseshoe, poppy, and hibiscus motifs ($48).

► **HABLE CONSTRUCTION**
230 Elizabeth Street/212-343-8555

► **ENVIRONMENT337**
337 Smith Street, Brooklyn/718-522-1767

► **BARNEYS NEW YORK**
660 Madison Avenue, at 61st Street
212-826-8900



Serge of Interest

Production of Serge Mouille's lighting stopped with the French designer's death in 1988. But his widow, annoyed by the knockoffs flooding stores, decided to reissue her husband's designs, made from the original molds and tools and, in some cases, even produced in Mouille's old workshop. Styles include table lamps, floor lamps, sconces, and ceiling fixtures. All are signed and numbered and are available exclusively from Guéridon. Prices range from $1,650 for a small desk lamp to $8,700 for a six-arm ceiling lamp. If that sounds steep, consider that the originals now fetch between $8,000 and $50,000.

► **GUÉRIDON**
359 Lafayette Street/212-677-7740

Toast of the Town

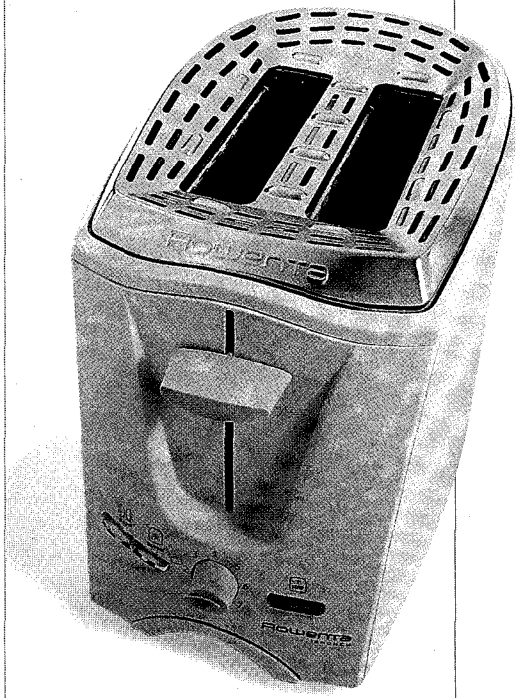
You may have sworn off carbs, but try resisting Rowenta's new toaster. With extra-wide slots to fit muffins, bagels, and more, the machine will warm, reheat, defrost, and toast whatever you desire (on one side or both). The best part: a built-in warming platform to heat up croissants, rolls, flat breads, etc. In two- and four-slot models, priced from $60 to $150.

► **BLOOMINGDALE'S**
1000 Third Avenue, at 59th Street
212-705-2000

► **ZABAR'S**
2245 Broadway, at 80th Street
212-787-2000

► **FORTUNOFF**
681 Fifth Avenue, near 53rd Street
212-758-6660

► **ROWENTAUSA.COM**



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What you need to know

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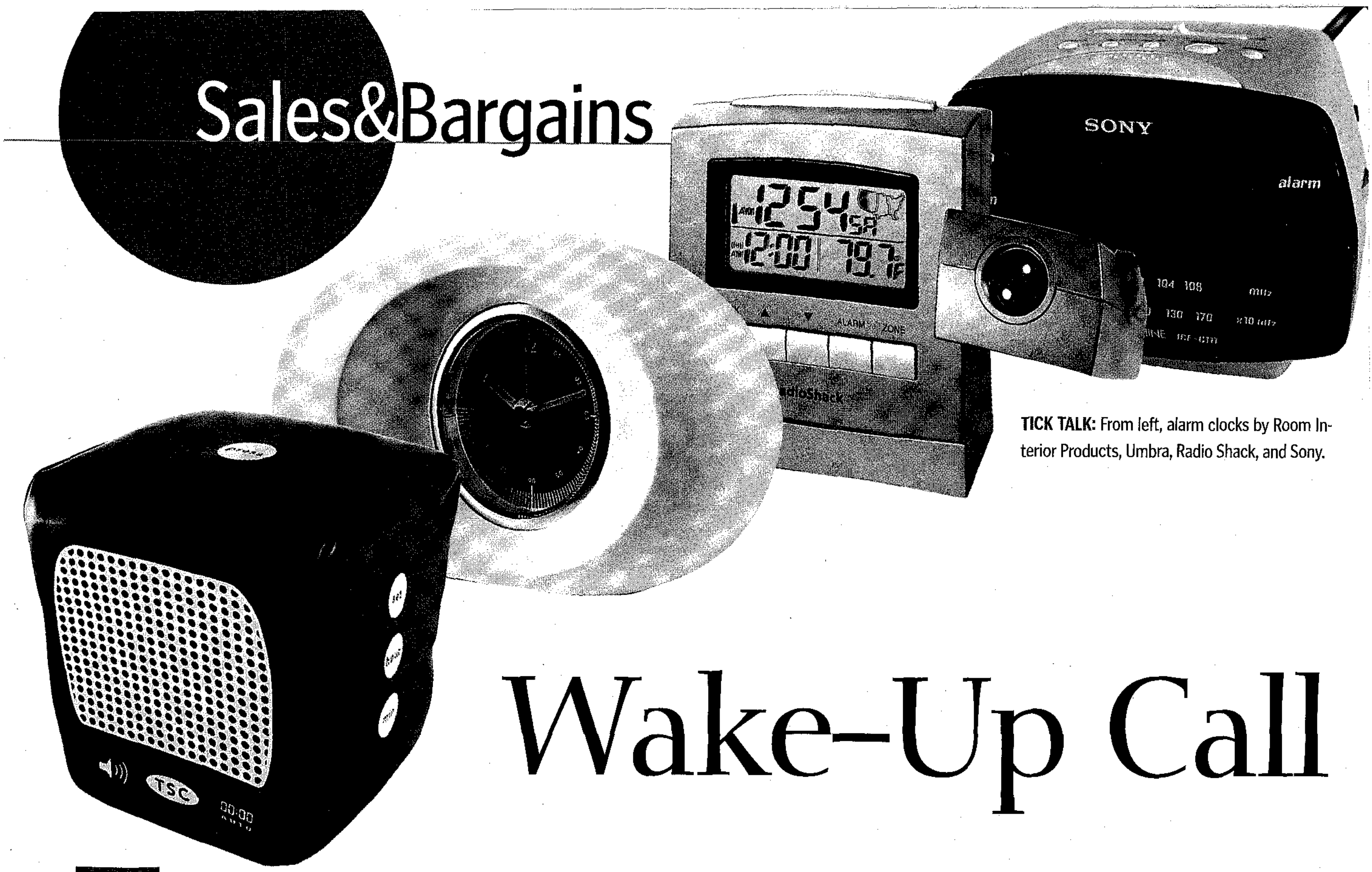
Learn which cabernet or chardonnay to order

travel.about.com
Plan a weekend getaway

exercise.about.com
Get fit with the latest workout trends

Join us online at About.com, where hundreds of experienced Guides provide the resources you need to explore your passions. Arrange a country escape with Elizabeth Arneson, your Guide to Bed & Breakfasts, or customize a 30-minute fat burning program with Exercise Guide, Paige Waehner. Whatever your passion, About.com has what you need to know.

Sales&Bargains



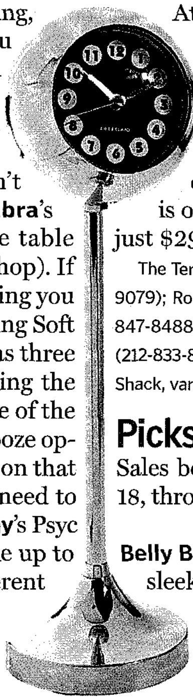
TICK TALK: From left, alarm clocks by Room Interior Products, Umbra, Radio Shack, and Sony.

Wake-Up Call

It's hard to love an alarm clock when it rouses you in the morning, but one that perks up your nightstand is easy to forgive.

LET'S FACE IT: NO ONE likes to get out of bed in the morning, but if you have to wake up, you might as well do so in style. And with these chic yet affordable clocks, seeing the light doesn't have to be so unpleasant.

For a simple look that doesn't take up too much space, **Umbra**'s Omega fits on any size bedside table ($24.99 at the Terence Conran Shop). If you can't stand a harsh buzz waking you up, **Room Interior Products**' Talking Soft Clock ($30) may be for you. It has three sound options: a voice announcing the time, a rooster, or a whistle. None of the clocks mentioned above has a snooze option. But those of you who count on that extra nine minutes in bed don't need to sacrifice style, either. We love **Sony**'s Psyc Clock Radio, which lets you wake up to the radio and comes in six different colors ($14.95 at the Sony Style Store). **Kikkerland**'s Telescopic Ball Alarm's snooze only lasts four minutes, but this clock is sleek, has an expandable arm that allows its height to range from 12 to 25 inches, and even mounts on a wall ($27 at Exit 9). **Radio Shack**'s Atomic Projection clock is perfect for anyone who doesn't even have the energy to lift his head off the pillow to look at the time. It actually projects the time onto a wall or ceiling. Best of all? It usually costs $49.99 but is on sale through September 29 for just $29.99.



TIME CAPSULE: Kikkerland's alarm clock.

MARC S. MALKIN

The Terence Conran Shop, 407 E. 59th St. (212-755-9079); Room Interior Products, 435 Hudson St. (212-847-8488); the Sony Style Store, 550 Madison Ave. (212-833-8000); Exit 9, 64 Ave. A (212-228-0145); Radio Shack, various locations.

Picks of the Week

Sales beginning Wednesday, September 18, through Tuesday, September 24.

Belly Basics is marking down prices on sleek maternitywear ($15 to $60). 225 W. 35th St., sixth fl. (212-685-6825); A.E., M.C., V.; 9/23–9/27 (Mon.–Fri. 9–6; Thurs. 9–7).

L'Enfance Magique has designer duds for tots from Bonpoint, Sonia Rykiel, Simonetta, and others for up to 80 percent off. 560 Seventh Ave., at 40th St. (203-625-0929); A.E., M.C., V.; 9/24 and 9/25 (9:30–6:30); 9/26 (9:30–2).

Marika Hahn Design's sweet, handmade clothes for children and babies are on sale for half price, from $14 per piece (usually $30 to $74). 513 Route 303, Orangeburg, N.Y. (845-365-3317); A.E., M.C., V.; 9/20 (5–7:30); 9/21 (10–5); 9/22 (10–1).

French Connection and **Nicole Farhi**'s chic urban basics are up to 75 percent off; coats (from $50), sweaters (from $25), and pants (from $20). 24 W. 40th St., second fl. (888-741-FCUK); A.E., M.C., V.; 9/23–9/27 (Mon. 11–7; Tues.–Thurs. 8:30–7; Fri. 8:30–6).

Lee Anderson's elegant couture designs and one-of-a-kind samples can now be had for 70 to 80 percent off. Silk-lined jackets, wool trousers, and skirts are $25 to $995. 333 W. 39th St., fourteenth fl. (212-279-0364); A.E., M.C., V.; 9/23–9/27 (10–4). ■

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managing your health

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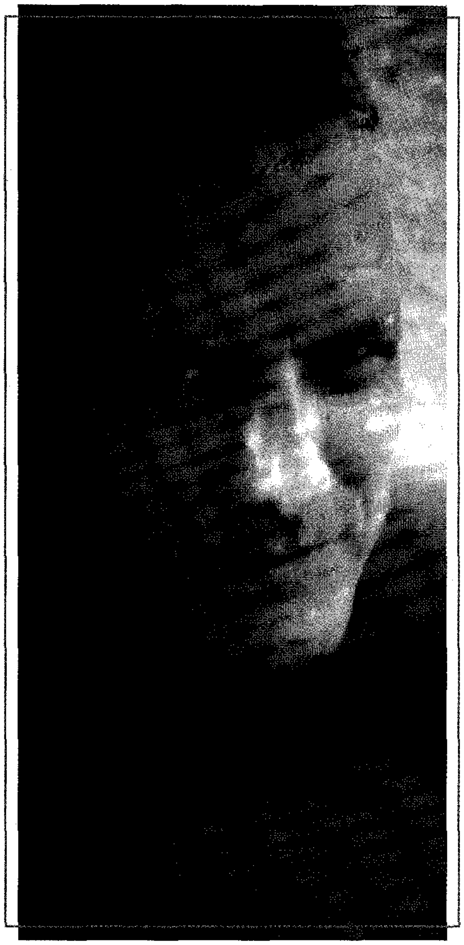
MUSCULOSKELETAL CONDITIONS: AN INTEGRATED APPROACH

Anyone who battles the daily pain and limitations of chronic musculo-skeletal conditions such as rheumatoid arthritis will celebrate the news. The world-renowned Hospital for Special Surgery has recently opened the Integrative Care Center (ICC), which provides patients who have arthritis, osteoporosis, chronic pain, and other musculoskeletal conditions with effective, safe, evidence-based alternative medicine in conjunction with traditional therapies. Now you can access such services as massage therapy, acupuncture, yoga, tai chi, and mind-body therapy—in a controlled, tranquil setting. Here, patients are discovering new

CHRISTY CASAMASSIMA *editor* GAYL HYDE *creative* KIM FLODIN *writer* LORY CONKLIN *research*

managing your health



ways to manage their pain, maximize their mobility and function, and lift their spirits.

"Alternative approaches are fast becoming mainstream," says C. Ronald MacKenzie, M.D., noted internist and rheumatologist and medical director of the ICC. "Every week I see articles about trials and therapies in the medical literature. We knew it was our duty to provide the best of these approaches as a truly complementary adjunct to our medical expertise."

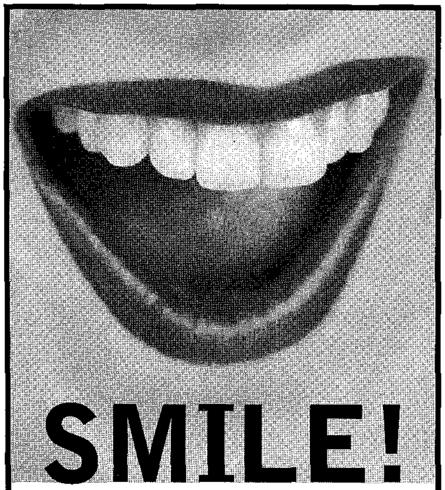
The staff of the ICC includes internists, rheumatologists, orthopedists, physiatrists, licensed physical therapists, registered dietitians, and medical acupuncturists, along with massage therapists, yoga experts, a mind-body therapist, and a fully certified traditional Chinese medicine acupuncturist. Soon, the center will welcome its first chiropractor.

As an example of the integrated nature of the center, Dr. MacKenzie notes that the massage therapists and physical therapists, working in tandem, learn from each other and provide patients with the fruits of this collaboration—richer, more effective treatment plans.

> *"Alternative approaches are fast becoming mainstream," says C. Ronald MacKenzie, M.D. "Every week I see articles about trials and therapies in the medical literature."*

Conveniently located in Midtown Manhattan, the ICC also is open to people who just want to check out a class or two. "While our first mission is to our roster of patients, many executives or people in the neighborhood have found it a great location to explore some of these methods in the spirit of wellness, not necessarily chronic disease management," says Dr. MacKenzie. With classes at all levels, people can start off with something as simple as chair yoga and advance up to Pilates, if they wish.

Integrative Care Center of the Hospital for Special Surgery, 635 Madison Ave. between East 59th and East 60th streets, 224-7900; www.hss.edu



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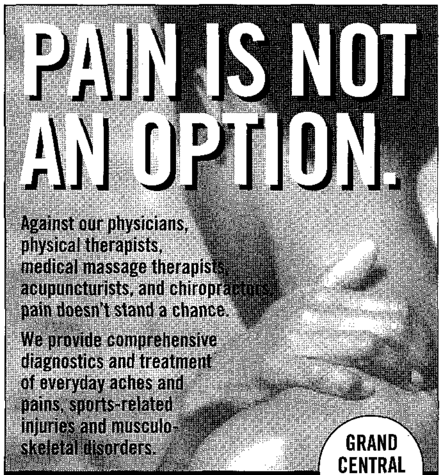

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(By the way, we also ranked #4 in the nation.)

AARP just published a national survey of more than 1,300 hospitals that was conducted by a non-profit consumer education organization. NYU Medical Center was the highest-ranked hospital in New York City. We're also #1 in the nation in cardiology, infectious diseases, and pulmonary care. But what really makes us the best hospital in New York City is simple: We put our patients first.

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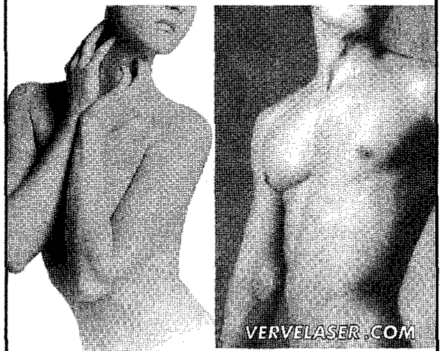

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TWO BIRDS WITH ONE STONE: FIGHTING HEART DISEASE AND STROKE

Did you know that cardiovascular health ultimately means preventing both heart disease AND stroke? The same risk factors bear on both conditions and, in fact, stroke and heart disease are due to similar processes—the hardening of the arteries—just in different places, explains Patrick Lamparello, M.D., chief of the Division of Vascular Surgery at NYU Medical Center. "We often refer to stroke as a 'brain attack,' in the same way we say heart attack," says Dr. Lamparello. Here's how to better your chances of avoiding both:

■ Know your risk factors and discuss them with your doctor. Cholesterol levels, age, gender, family history, high-blood pressure, smoking, obesity, sedentary lifestyle, chronic diseases, such as diabetes—all these relate to how liable you are to become victim to cardiovascular disease. Men typically hit a vulnerable age in their 50s; women usually not until their 60s.

■ Clean up your act. The most important thing you can do—and what everyone resists doing—is maintain a healthy weight, eat right, exercise regularly, and quit smoking.

■ See your physician regularly and keep the lines of communication open. At your annual checkup (you are going for annual checkups, right?), ask about your cardiovascular health and what you should do to prevent and assess your risk. For example, while there are no formal health recommendations for a stress test unless you are showing symptoms (chest pain, dizziness), many experts think it's a good idea to get a stress test even in your 40s if you have a strong family history (your dad suffered a heart or brain attack before age 50) and you are a smoker. As you age, you may want to start having regular cardiograms, too.

> *Men typically hit a vulnerable age in their 50s; women usually not until their 60s.*

■ Keep an eye on cholesterol and blood pressure levels. Make sure your doctor frequently checks your cholesterol and blood pressure. Both these levels are indicators of and risk factors for heart attack and stroke.

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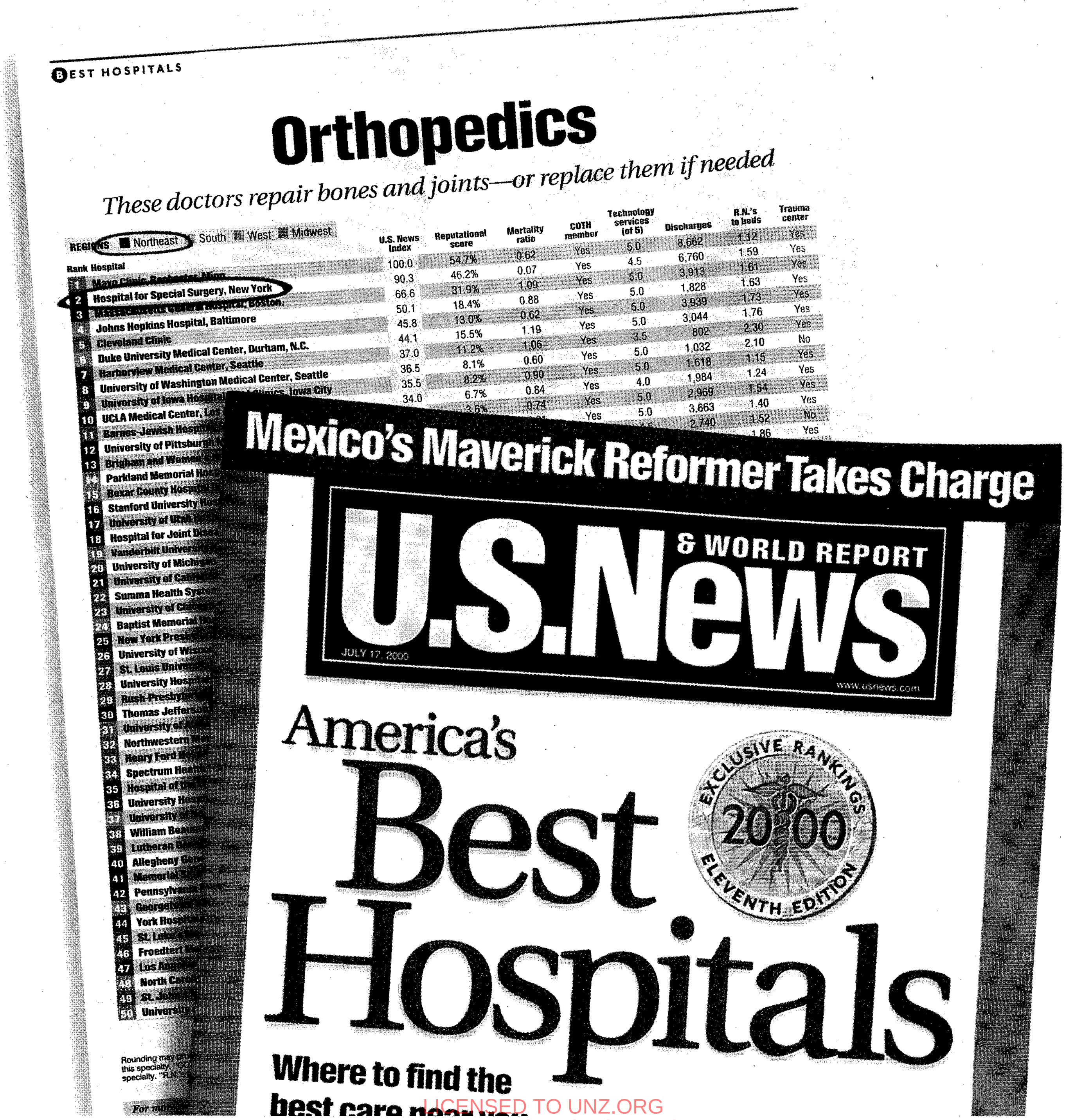

BEST HOSPITALS

Orthopedics

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Rank	Hospital	U.S. News index	Reputational score	Mortality ratio	COTH member	Technology services (of 5)	Discharges	R.N.'s to beds	Trauma center
1	Mayo Clinic, Rochester, Minn.	100.0	54.7%	0.62	Yes	5.0	8,662	1.12	Yes
2	Hospital for Special Surgery, New York	90.3	46.2%	0.07	Yes	4.5	6,760	1.59	Yes
3	Massachusetts General Hospital, Boston	66.6	31.9%	1.09	Yes	5.0	3,913	1.61	Yes
4	Johns Hopkins Hospital, Baltimore	50.1	18.4%	0.88	Yes	5.0	1,828	1.63	Yes
5	Cleveland Clinic	45.8	13.0%	0.62	Yes	5.0	3,939	1.73	Yes
6	Duke University Medical Center, Durham, N.C.	44.1	15.5%	1.19	Yes	5.0	3,044	1.76	Yes
7	Harborview Medical Center, Seattle	37.0	11.2%	1.06	Yes	3.5	802	2.30	Yes
8	University of Washington Medical Center, Seattle	36.5	8.1%	0.60	Yes	5.0	1,032	2.10	No
9	University of Iowa Hospital ... Clinics, Iowa City	35.5	8.2%	0.90	Yes	5.0	1,618	1.15	Yes
10	UCLA Medical Center, Los	34.0	6.7%	0.84	Yes	4.0	1,984	1.24	Yes
11	Barnes-Jewish Hospit		3.6%	0.74	Yes	5.0	2,969	1.54	Yes
12	University of Pittsburgh				Yes	5.0	3,663	1.40	Yes
13	Brigham and Women						2,740	1.52	No
14	Parkland Memorial Hos							1.86	Yes
15	Bexar County Hospit								
16	Stanford University Ho								
17	University of Utah								
18	Hospital for Joint Dise								
19	Vanderbilt Univers								
20	University of Michigan								
21	University of Californ								
22	Summa Health Systen								
23	University of Chi								
24	Baptist Memorial Ho								
25	New York Presby								
26	University of Wisc								
27	St. Louis Univers								
28	University Hospit								
29	Rush-Presbyte								
30	Thomas Jefferso								
31	University of Al								
32	Northwestern Me								
33	Henry Ford Hosp								
34	Spectrum Healt								
35	Hospital of the								
36	University Hosp								
37	University								
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40	Allegheny Gen								
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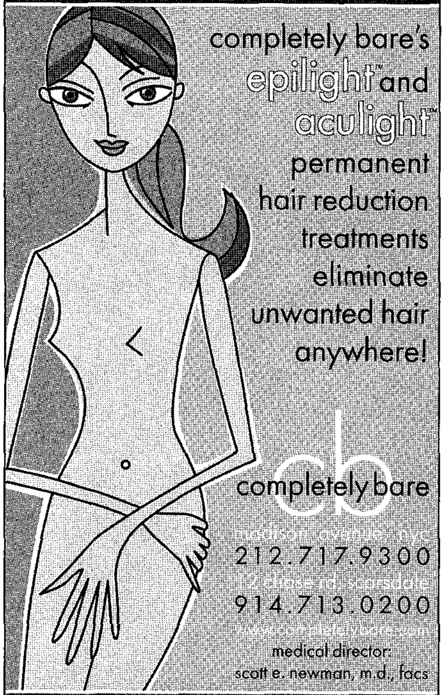

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▨ If you are at risk in any way, ask about aspirin therapy. Most doctors agree that a daily regimen of aspirin is a good idea for those at risk, but there can be side effects, so make sure you consult with your doctor first.

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YOU CAN PREVENT COLORECTAL CANCER

"The catch to this headline's remarkable claim is early detection," says Peter DeMauro, M.D., chairman of North Jersey Medical Management Services. Here's what Dr. DeMauro says you need to know:

▨ Get a colonoscopy at age 50; earlier, if you have a family or personal history of colorectal abnormalities.

▨ Done under light sedation, a colonoscopy takes only 30 minutes. A flexible tube with an attached camera is threaded through your entire colon so the physician may look for precancerous changes.

▨ If polyps are discovered, they will be removed then and there with little discomfort. You can probably go home within an hour of the colonoscopy.

▨ Depending on the results, you'll need to have another colonoscopy from one year (if you had cancerous polyps) to 10 years. You might very well go home relieved, with no need to repeat the procedure for a decade.

▨ The Colon Cancer Prevention Center at Hackensack University Medical Center offers patients access to all the necessary specialists under one roof. State-of-the-art technology includes virtual colonoscopies and the micro-camera pill.

The Colon Cancer Prevention Center at Hackensack University Medical Center, 20 Prospect Ave., 201-996-2272; www.humed.com

> *Most doctors agree that a daily regimen of asprin is a good idea for those at risk …*

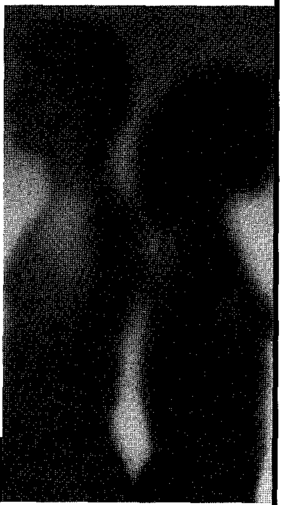
TAKING CARE OF YOUR EYES

"Few people think about their eye health—an unwise, cavalier attitude," according to Douglas Grayson, M.D., of The New York Eye and Ear Infirmary. "There are ophthalmic conditions that can strike at any age, yet are treatable if caught early," he says. His recommendations:

▪ **20 to 40 years old.** Visit an ophthalmologist for a complete examination every three years to check vision and for glaucoma, cataracts, tumors, and other abnormalities. Your doctor may recommend more frequent visits if you need vision correction or show other problems.

▪ **40 and older.** Increase visits to at least once every other year and perhaps annually. At this age, vision changes and chances of other complications also increase.

The New York Eye and Ear Infirmary, 310 E. 14th St. corner of Second Avenue, 979-4000; *www.nyee.edu*



Robin Ashinoff, M.D.

Cosmetic Dermatologist
The Center for Cosmetic Medicine
Hackensack University Medical Center

Director
The Center for Skin Health & Appearance
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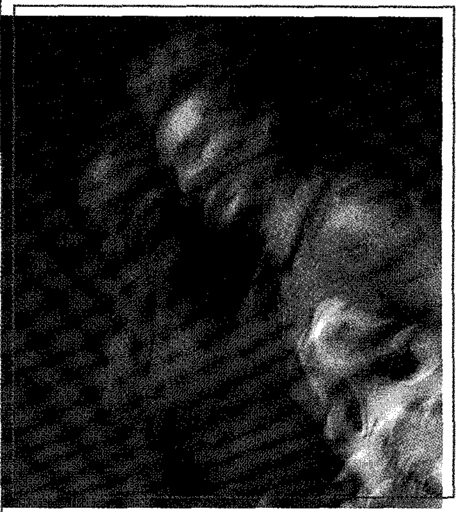

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2. **Do something about hair loss.** Whatever the reason, if you're sick and tired of your hair loss or thinning hair, it's time to fix it. Go to the folks who know how to do it and have been doing it well for a long time. LeMetric Hair Center for Women designs, manufactures, and installs all types of hair-replacement systems depending on your needs. Because of her own personal history, founder and client Elline Surianello has dedicated more than 15 years to finding solutions for hair loss and thinning hair. Her professionals stay on top of innovations in the industry, including the latest hair-replacement craftsmanship from Italy. Ms. Surianello guarantees to make your LeMetric solution easy, comfortable, manageable, and beautiful. ***LeMetric Hair Center for Women, 124 E. 40th St., 986-5620; www.lemetric.com***

3. **Rejuvenate your face.** The new "microlift," pioneered by Elliot W. Jacobs, M.D., targets specific areas of aging for both men and women. This cosmetic-surgery procedure is particularly effective when the first signs of aging begin to appear on the face. With the microlift, lower eyelid skin is smoothed, smile lines are softened, and cheekbones are lifted

in women and strengthened in men. The overall effect? The entire facial appearance is improved. *Elliot W. Jacobs, M.D., 815 Park Ave., 570-6080; www.plasticsurgeonnewyork.com*

4. **Rediscover your youth ...** at the dentist. "Dentistry is one of the ways women choose to get a more youthful look," says Jan Linhart, D.D.S., PC. Dr. Linhart's practice addresses the cosmetic aspect of your smile all within the boundaries of sound dental health. Look good, feel great! *Jan Linhart, D.D.S., PC, 230 Park Ave., Suite 1164, 682-5180; www.drlinhart.com*

5. **Take advantage of laser technology.** Stephen Bracci, M.D., of Verve offers cosmetic wonders at the tip of his laser beam, including laser hair removal and laser varicose, facial, and spider-vein treatments. A board-certified physician, Dr. Bracci keeps up with the latest in the ever-changing field of total laser care. *Verve, 216 E. 50th St., 888-3003; 666 Old Country Road, Garden City, NY, 516-222-2002; www.vervelaser.com*

6. **Say farewell to pain.** Get a consultation, medical massage, and either acupuncture, reflexology, or an extended massage for only $20.02 at Spine and Sports Medicine, Madison Avenue. The physical-medicine therapy staff includes a sports and rehabilitative medicine physician, a neurologist, and licensed experts in physical therapy, acupuncture, chiropractic medicine, and massage therapy. *Spine and Sports Medicine, Madison Avenue, 275 Madison Ave., 986-3888; www.spineandsports.com*

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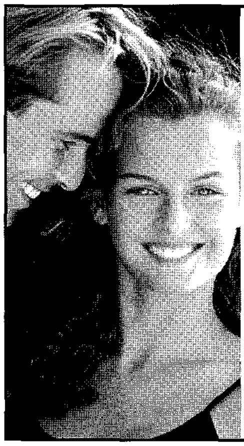

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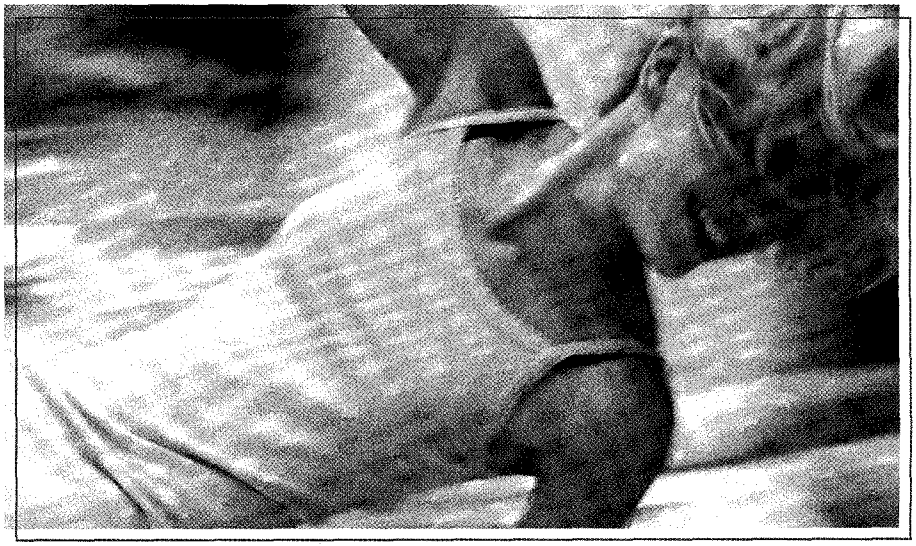

7. **Pick the best plastic surgeon.** Don't know who to choose among the region's wealth of surgeons? Specializing in the requirements of the discerning baby boomer, Denise Thomas is a cosmetic-surgery consultant who was featured on *The Oprah Winfrey Show* and the Discovery Channel. Let Denise Thomas help you find the perfect doctor who meets your unique needs. ***Denise Thomas, 734-0233; www.denisethomas.com***

8. **Explore orthodontics.** "It's never too late to treat orthodontic problems or seek preventive care by age seven to rectify any recognized problems," says Sinh Ta, D.D.S. Because she has a significant number of adults in her practice, Dr. Ta supplements traditional techniques with adult-friendly clear porcelain braces—newfangled appliances called Invisalign®, and computer generated "make overs." ***Sinh Ta, D.D.S., 15 E. 91st St., 876-6475; www.uppereastsidebraces.com***

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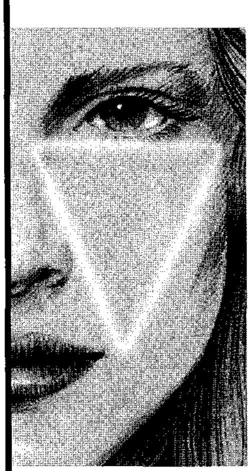

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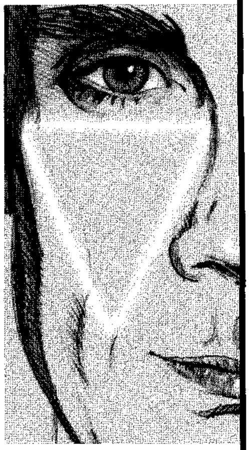

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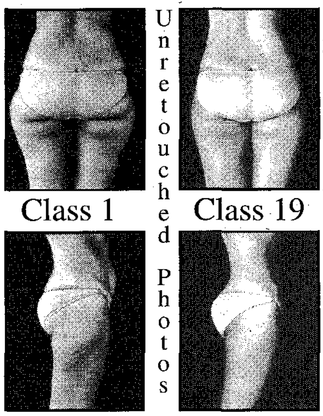

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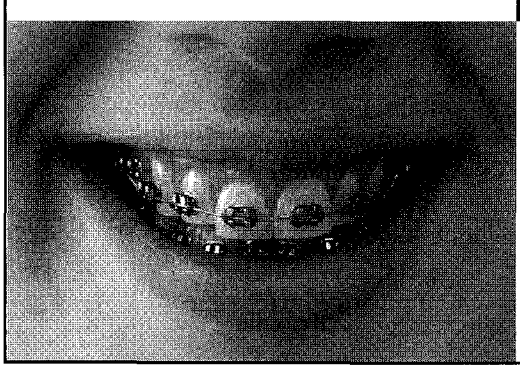

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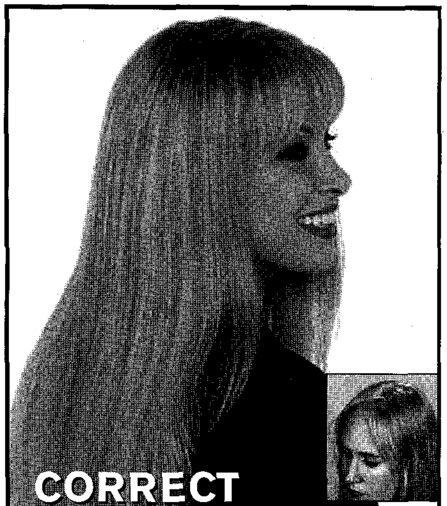

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A WEEKLY GUIDE TO CULTURE AND UPCOMING EVENTS • Edited by Christopher Bonanos

MR. ECKS: Antonio Banderas goes *Ballistic.*

MOVIES

Ballistic: Ecks vs. Sever

In the Thai director Kaos's first American film, Antonio Banderas and the excellent TV lawyer turned Angel Lucy Liu play the titular agents, an estranged mentor and student, in search of the same assassination device. **(Opens September 20; see listing, page 69.)**

THEATER

Flower Drum Song

A new book by David Henry Hwang (*M. Butterfly*) revitalizes the Rodgers and Hammerstein musical, last seen on Broadway in 1958. **(In previews for an October 17 opening; see page 79.)**

NIGHTLIFE

Verizon Music Festival

The outdoor events (Al Jarreau, Lea DeLaria) are a great way to catch the last warm days of summer; the ageless Tony Bennett and k.d. lang play Carnegie Hall; and the Isaac Hayes–Oleta Adams show on Saturday night at BAM is likely to be a blast. **(September 17–22; see listings and interview with performer Matthew Shipp, page 94.)**

CLASSICAL MUSIC

Eitetsu Hayashi

The internationally known master of the *taiko*—the big Japanese drum that demands physical stamina as well as virtuoso musicality—comes to Town Hall. **(September 25 and 26; see listing, page 92.)**

BOOKS

Jump the Shark: When Good Things Go Bad

In 1997, Jon Hein started a Website chronicling those moments when sitcoms "jump the shark"—that is, slide off the cliff into the creative abyss. (The title refers to a particularly foul episode of *Happy Days.*) Little did he know he'd be creating a phenomenon, drawing up to 8 million hits per month. The spinoff book's a good laugh, especially with a group of friends. ***(Dutton, $19.95; in bookstores now.)***

RESTAURANTS

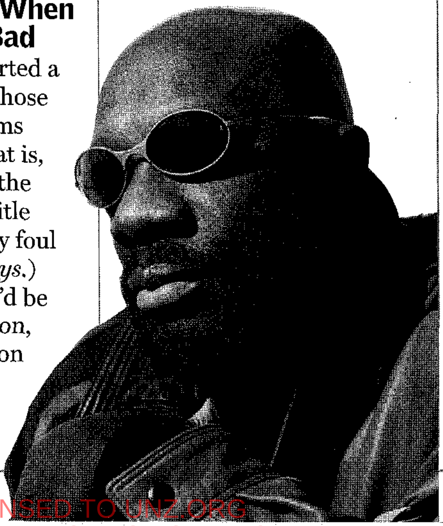
Dos Caminos

To the short list of authentic, high-quality Mexican restaurants (Zarela and Zócalo come to mind), add Dos Caminos, where Stephen Hanson (of Blue Water Grill) and his new partners will be dishing out complex regional dishes you'll never see at your local tortilla joint. **(373 Park Avenue South, near 27th Street; 212-294-1000.)**

ART

Bill Viola: Going Forth by Day

The conceptual artist's series of five projections, commissioned for the Deutsche Guggenheim Berlin, comes to the museum's home base. Visitors entering the gallery can step through the projected video images amid the overlapping soundtracks, becoming one with the art in the most physical sense. ***(Opens September 21; see listing, page 83.)***



CHEF COOKS: Isaac Hayes, live at BAM on September 21.

TOP five

Gospel Brunches

Whether you're looking for spiritual enlightenment or just want some sounds to wake you up on Sunday morning, these five spots offer up the city's best gospel acts—not to mention some tasty scrambled eggs.

1. Copeland's

This Harlem institution hosts local talent—usually three or four singers plus a pianist—from noon to 4 P.M. on Sundays. A $21 buffet brunch has stuffed chicken wings, hush puppies, cornbread . . . **(547 West 145th Street; 212-234-2357.)**

2. Cotton Club

On Saturday afternoons, catch the Phillips Brothers Gospel Group from 1 to 2 or 3:30 to 4:45, and Sundays at the same times, it's Helen Slade and the Spirit of Love Singers; both are backed by a four-piece band. Brunch buffet is $25. **(656 West 125th Street; 212-663-7980.)**

3. Sylvia's

Everyone knows Sylvia's, but not everyone has been to hear the Simpsons, the husband-and-wife gospel duo who perform from 12:30 to 4 P.M. Sundays. Brunch starts at $16.95. **(328 Lenox Avenue, near 126th Street; 212-996-0660.)**

4. B.B. King Blues Club & Grill

The doors open at 12:30 on Sundays for the $35 buffet brunch. A contingent of singers from the Harlem Gospel Choir performs from 1:30 to 2:30, and starting at 2:15, they bring audience members up onstage. **(237 West 42nd Street; 212-997-4144.)**

5. BAMcafé

On select Sundays, the $23 soul-food brunch is accompanied by traditional and contemporary gospel ensembles from New York churches; performances from 2 to 4 P.M. **(30 Lafayette Avenue, at Ashland Place, Brooklyn; 718-636-4139; reopens September 29.)**

TARA MANDY

PHOTOGRAPHS: FROM TOP, ALAN MARKFIELD; JAY BLAKESBERG/RETNA, LTD.

MOVIES PETER RAINER

Girls Gone Mild

In *The Banger Sisters,* two former rock groupies meet again in middle age, and life-affirming epiphanies ensue. S&M romance *Secretary* moves so slow it hurts.

INTENDED AS A SPIRITED ANTHEM for the liberating effects of the free-sexed sixties, **The Banger Sisters** is so insipid it may turn even superannuated hippies into raging neocons. Goldie Hawn plays Suzette, a notorious groupie who, along with her best friend, Vinnie, played by Susan Sarandon, banged her way through the rock-and-roll world—hence their nickname. The film takes place in the present. Suzette, tattooed and silicone-enhanced and broke, has just been fired from her job as a bartender in a West Hollywood rock club. She heads for Phoenix to look up Vinnie, whom she hasn't seen in twenty years, and, en route, picks up a frazzled, failed screenwriter, Harry (Geoffrey Rush, in a rare terrible performance), for whom she becomes a kind of muse. ("Let me give you a hand job," she says concernedly.) In Phoenix, she discovers that Vinnie has become Lavinia, a fanatically prim matron and a pillar of the garden-party set whose past life is unknown to her straitlaced lawyer husband (Robin Thomas) and two rebellious daughters (Erika Christensen and Eva Amurri). Lavinia is mortified to see her former friend again, and pretty soon we get the idea: Suzette still likes to fuck, but Lavinia doesn't—hence she's an uptight prig. Lavinia has sold out her sixties self, which the movie would have us believe was the best part of her.

ROCK AND A HARD PLACE: Susan Sarandon and Goldie Hawn in *The Banger Sisters.*

Just to make sure we realize this, writer-director Bob Dolman has made her into an icicle who, of course, melts under the influence of her old-time friend. She shears her hair and borrows Suzette's skin-tight snakeskin pants. She digs up what she calls her "rock-cock collection" of Polaroids saved from long ago, and the two women have a giddy time going over them. This scene represents a novel approach to female bonding, but the fun quickly drains from the picture when we realize that Lavinia is now supposed to be free to live her life unfettered by lies. Her husband eyes his wife with newfound respect. (One might think he'd be much more upset about that collection.) Her older daughter, who dismissed her mother for being a stiff, delivers a high-school valedictory address in which she talks about the importance of being true to oneself.

And what of Suzette? In its own way, the film ridicules her as much as it does Lavinia, but the jibes are much softer, and we're never in any doubt that she is on the side of the angels. She has the power to change lives for the better, even her own. I'm not sure the world needs to see Goldie Hawn play a cross between a sprite and an earth mother, and I'm quite sure we don't need to see Susan Sarandon armored, for our edification, in sexual repression. Part of what makes Sarandon memorable as an actress is the slightly dazed sensuality she exudes; in movies like *Atlantic City* and *Bull Durham* and even *Thelma & Louise,* she brought carnality to comedy in ways we hadn't seen before. She could be sly and stinging, but it was sex that made her delicious, deliriously so. It's a cheat for Sarandon to play a matron who needs to reclaim her inner groupie; it clamps down on her appeal.

The Banger Sisters
Directed by Bob Dolman; starring Goldie Hawn and Susan Sarandon.

Secretary
Directed by Steven Shainberg; starring James Spader and Maggie Gyllenhaal.
See Movies listings for details.

The phenomenon of sixties refugees' looking for nookie in order to feel young again is a subject ripe for comedy. But *The Banger Sisters* is like a whoopie cushion that turns into a Hallmark card. You can't buy its heartwarming message of sisterhood and acceptance, because the game is rigged from the get-go. The reason Suzette's Dionysian flooziness comes across as life-affirming is that Lavinia, with her picture-perfect family, is never allowed to be anything but frigid (until the end). The film never offers a credible real-world suburban-mom alternative to Suzette's wayfaring, and as a result, neither woman is remotely believable as a person or as an archetype or as anything else. Inauthenticity is the keynote of *The Banger Sisters;* even the mostly oldies

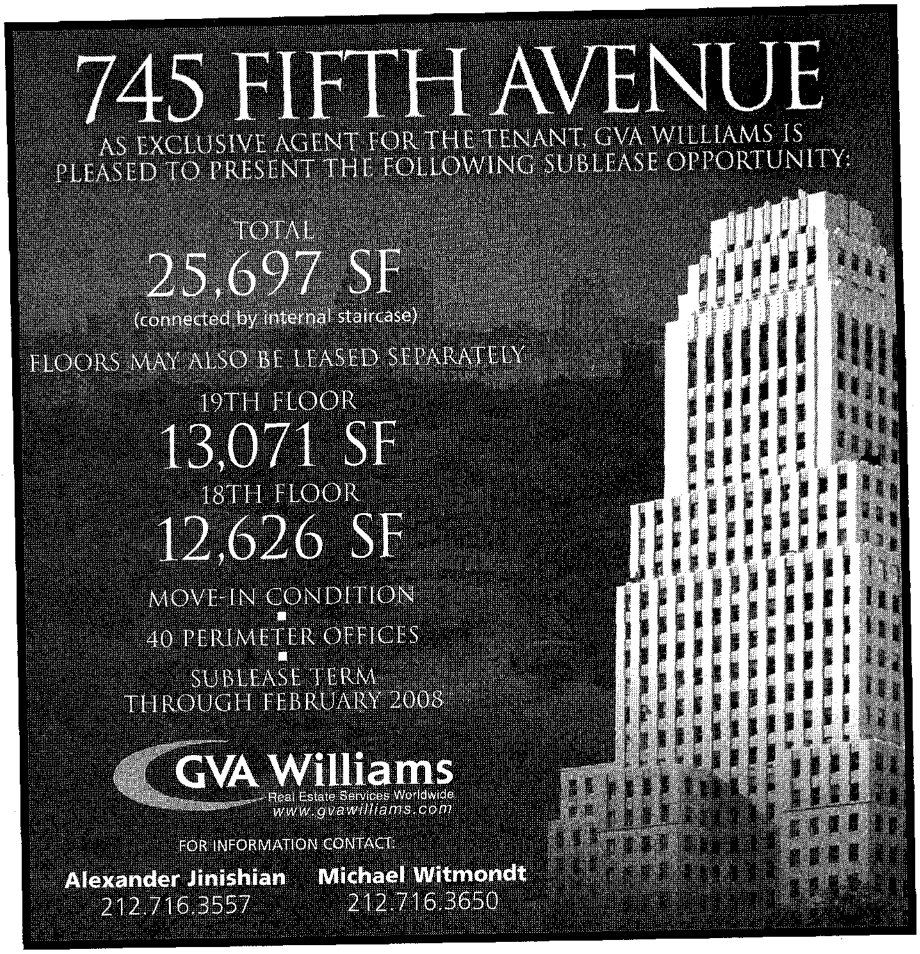
PHOTOGRAPH BY HOLLY STEIN.

soundtrack has cover versions mixed in with originals. The best way to kill the spirit of the sixties is to sanitize it with preachiness, which is what happens here. That rock-cock collection might as well be a box of baseball cards.

ANOTHER MOVIE THAT SHOULD HAVE BEEN A lot riskier, given its subject matter, is **Secretary**, a naughty trifle about a priggish lawyer, E. Edward Grey (James Spader), and his sadomasochistic helpmate, Lee (Maggie Gyllenhaal). Most of this chamber drama—which was directed by Steven Shainberg and written by Erin Cressida Wilson, based on a Mary Gaitskill short story—involves Edward's getting increasingly hot over Lee's clerical mistakes and taking it out on her appreciative bottom (for starters). The pace throughout is pretty glacial, which is meant to make every thwack meaningful. Spader, enunciating each of his syllables as if speech itself were a form of S&M, is in a constant state of slow burn; it's the most James Spader–ish performance he's ever given. Gyllenhaal, with her bright saucer eyes and her aging-cherub face, is always worth watching, and she has some fine, flukey moments when the bliss of self-abasement sends her sky-high. She seems primed to be in a much more disturbingly comic movie than the one she ended up in. For all its Buñuellian pretensions, *Secretary* is deeply conventional: Edward and Lee accept their bondage as the way to a more fulfilling life. It's the filmmakers who need to be spanked.

The Trials of Henry Kissinger, AT FILM FORUM, is a documentary by Eugene Jarecki that levels many of the same charges as those that appeared in a recent brief against the former secretary of State by Christopher Hitchens, who is interviewed in the film along with prime Kissinger hater Seymour Hersh, biographer Walter Isaacson, and, in Kissinger's support, Alexander Haig and William Safire. The film focuses on Kissinger's years as national-security adviser and secretary of State to presidents Nixon and Ford, and details his involvement in Vietnam, the secret bombing of Cambodia, Suharto's invasion of East Timor, and the assassination of Salvador Allende in Chile. In a larger sense, this powerfully muckraking film is about the accountability of public figures and about how, in regard to international justice, there can be no exceptions. ■

Peter Rainer's reviews can be read at nymetro.com/archive/rainer.



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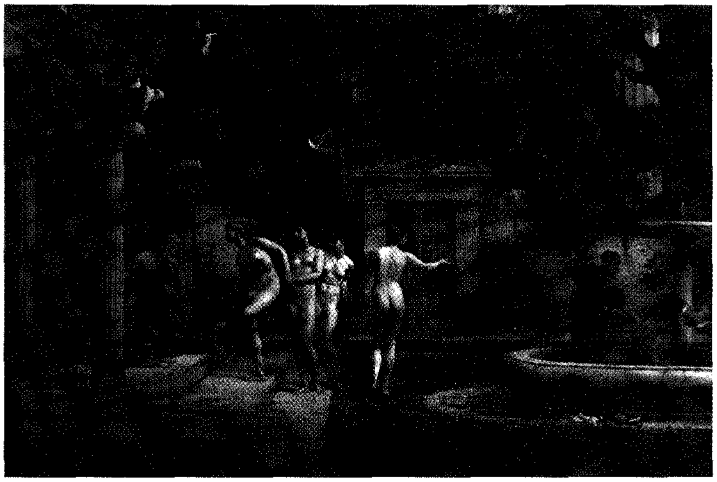
Victoria's Secrets

An amusing and eye-opening exhibit reveals the lengths to which Victorian artists would go to justify their portrayals of nudity. Has anything changed?

THERE IS PLENTY OF UNCOVered flesh but not much nakedness in the Brooklyn Museum of Art's **Exposed: The Victorian Nude**, a survey of the ways in which the Victorians corseted the nude in moral precepts and social aspirations. Organized by Tate Britain in London, the show includes about 150 images made by both unfamiliar and well-known painters, sculptors, and photographers working during the reign of Queen Victoria (1837–1901). Of course, the way these Victorians "dressed" the nude is a topic of serious historical interest, but the show is also seriously funny—and it's not just the Victorians who provide the smiles. "Exposed" is an occasion to laugh at ourselves.



PLENTY OF EXCUSES: In Edward John Poynter's *A Visit to Aesculapius* (1880), uncovered bodies are cloaked in a layer of high-flown classicism.

The naked body, as everyone knows, aroused anxiety in the Victorians. The nude could represent both the highest ideals and the basest impulses; it reflected many of the most controversial issues of the day, from public health to the demands of suffragettes. As a result, most Victorian artists felt obliged to justify their use of the nude in various respects. Some emphasized a particularly English take on the subject, such as the story of Lady Godiva. Others called upon the lofty ideals of classical art and myth. Still others explored the ramifications of a bohemia where women—often fallen women—posed in studios and parlors before the discerning eyes of artists and connoisseurs. One popular approach late in the era was to fashion portentous melodramas around a naked figure. Who could complain about impropriety if the subject was martyrdom? There were even a few wonderfully brave artists, notably Aubrey Beardsley, who aspired to work of no redeeming value whatsoever and instead celebrated naughtiness for its own sake.

Exposed: The Victorian Nude
At the Brooklyn Museum of Art; through 1/5/03.
See Art listings for details.

Certain Victorian painters of the nude, such as Edward John Poynter and Edwin Long, were talented academicians, and many of the best-known figures of the time, such as Edward Burne-Jones, undeniably brought a gift for romantic fancy and illustration to art. (Their work often looks best in books.) "Exposed" also contains, in addition to more conventional works of art, some unexpected fascinations, such as pornographic jottings by the great J.M.W. Turner and a film clip of a Victorian lady undressing that conveys what wearing all that clothing was actually like. Considered as art, however, what the Victorians achieved with the nude amounts to little when compared with the robust work of French artists across the channel. But art per se is not really the point of this show: The curators are instead using art as a pretext to examine a culture's ideas about the body. And so they include, without embarrassment, many examples of kitsch, in which artists disguise an interest in sex with high-flown rhetoric. Even the sugared classicism of Frederic Leighton, for example, makes me think of piggy little prelates quoting Latin aphorisms while enjoying tender virgin flesh. The funniest piece of kitsch in the show is *Faithful Unto Death: "Christianes ad Leones!,"* painted by the aptly named Herbert Schmalz, which presents a group of curvy Christian babes who are tied to stakes and about to be fed to Nero's lions.

Almost as amusing, in its way, is the earnest approach of the exhibit's creators. About *Faithful Unto Death*, for example, one writes: "The combination of nudity with impending violence establishes a frisson between the idea of the artistic body (each figure has a smooth pudendum) and mutilated flesh, signified by the animal blood marks on the arm of the stoic upright woman and the gruesome traces of blood and bones in the sand." The presentation of the show is itself entertaining. Tasteful classical music from the era is piped into the galleries. To calm the savage breast? To elevate the spectacle of a potentate purchasing naked slave girls? The walls are painted in a candied turquoise, purple, blue, and orange, a kind of postmodern riff on nineteenth-century decoration. If the Victorians covered the naked body with morals and melodrama, in other words, we drape it in showbiz and academic discourse. In both periods, sex sells. ■

Mark Stevens's reviews can be read at nymetro.com/archive/stevens.

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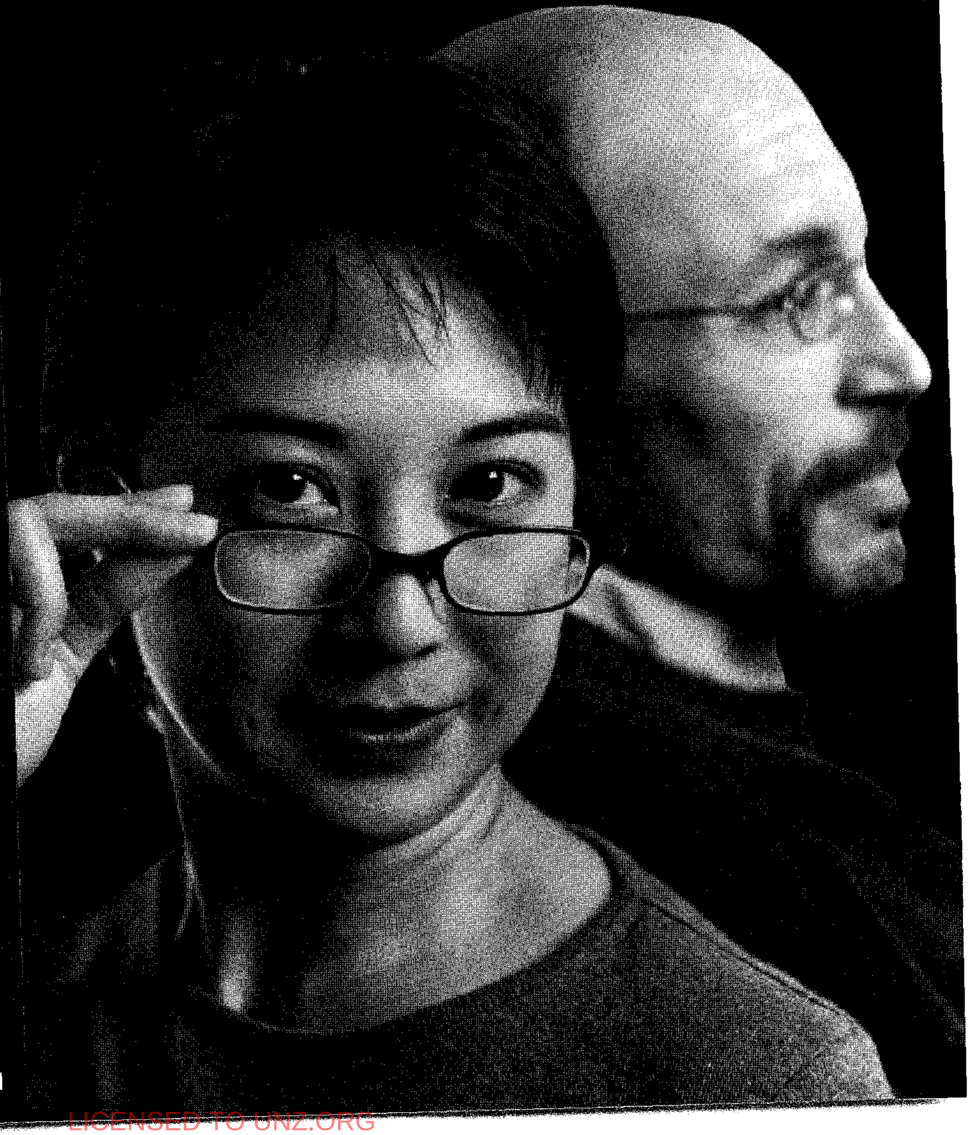

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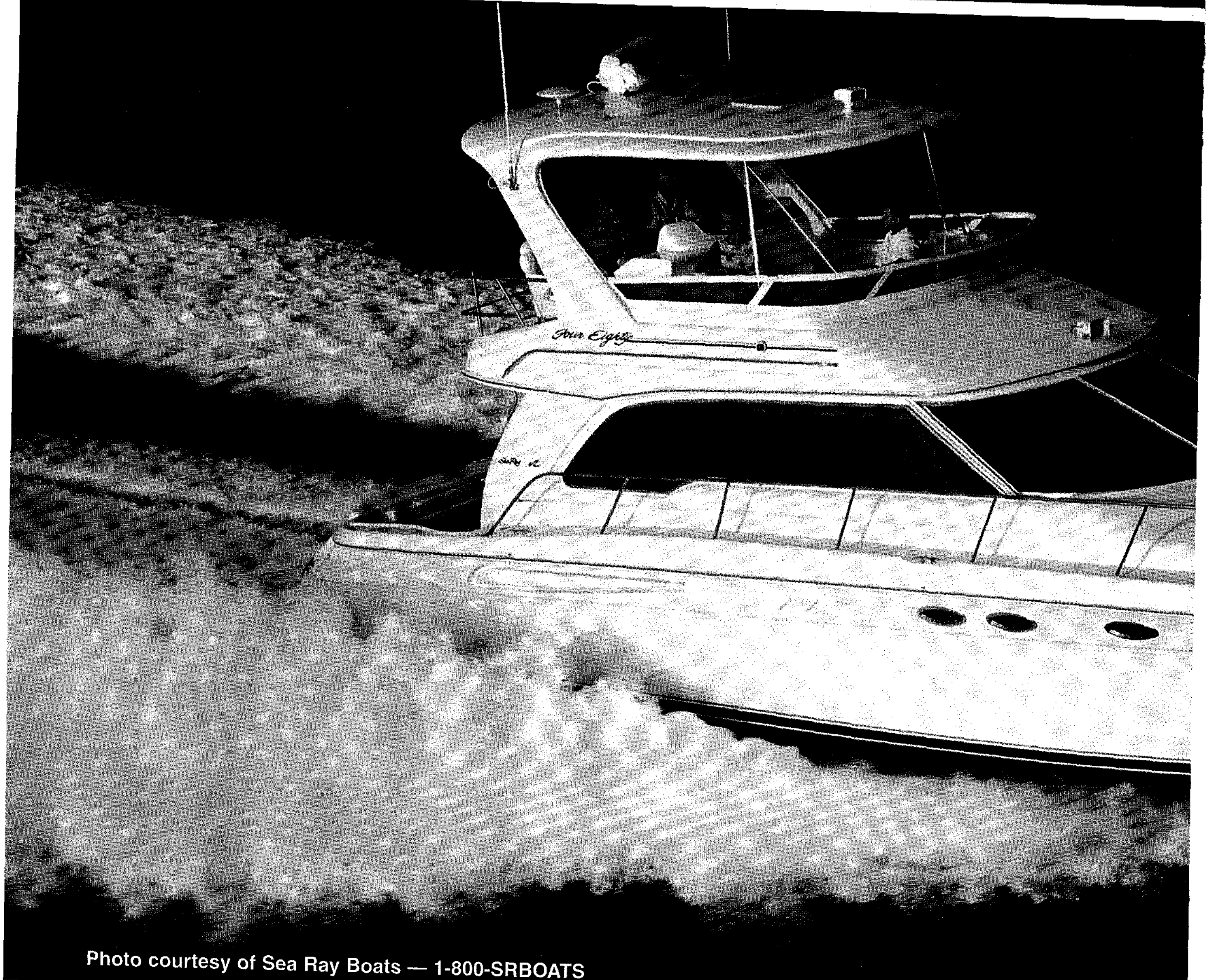

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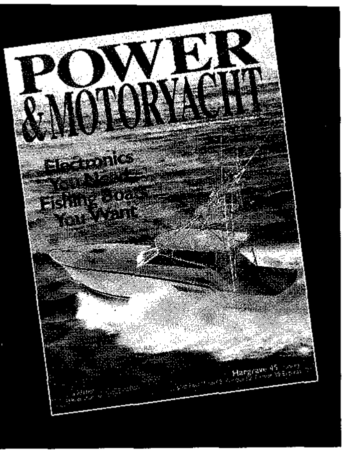
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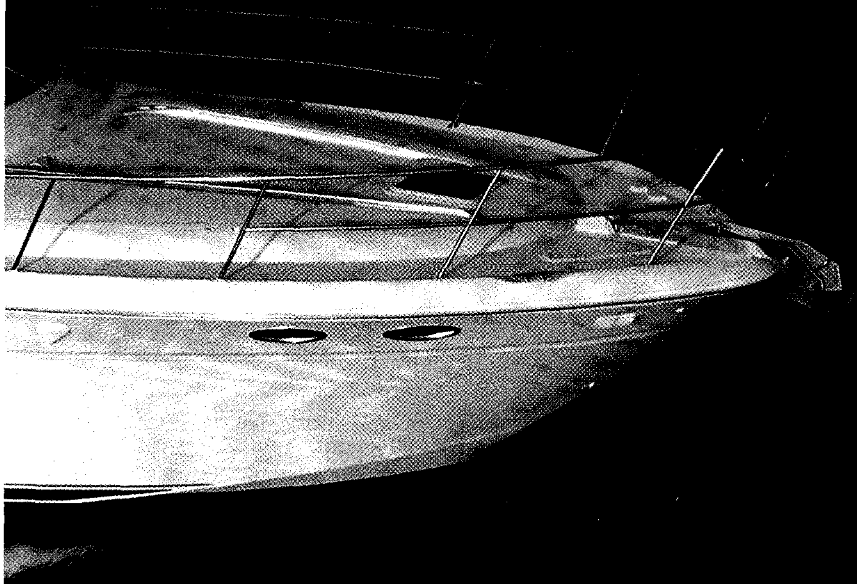

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TELEVISION **JOHN LEONARD**

Lucky Stiffs

Push, Nevada expands the *Twin Peaks* strange-town genre with the added weirdness of gambling and synchronized sex; David Caruso is back, and so is Kim Delaney, in *CSI: Miami.*

A “PUSH,” IN GAMBLING, means nobody wins, not even bookies. The Jets, favored by six, win by six. The spread, which was notional, turns out to be exactly the same as the score, which is actual. This, according to the third law of psychodynamics, is a “push.” So are ABC and executive producers Ben Affleck, Sean Bailey, Matt Damon, and Chris Moore trying to tell us that nobody wins in **Push, Nevada**? The whole town is either sworn to secrecy or afraid to speak a discouraging word, even to an agent of the Internal Revenue Service. And since the name of that agent is Prufrock, from T. S. Eliot’s “Love Song,” we have to assume that he’s a loser: *I should have been a pair of ragged claws / Scuttling across the floors of silent seas.* On the other hand, according to the same poem, *Oh, do not ask, “What is it?” / Let us go and make our visit.*

SHOVE COMES TO PUSH: Derek Cecil, left, as an IRS agent in a Nevada gambling town whose oddball denizens include Alexondra Lee, Tom Towles, and Scarlett Chorvat.

Prufrock (Derek Cecil) will only visit Push because, by accident or not, his office receives a fax alluding to an accounting error at the Versailles Casino so huge as to suggest embezzlement. And then the casino honcho (Jon Polito) tells him on the phone to mind his own business. You don’t tell a straight arrow who combines the awesome powers of the IRS with the Dudley Do-Righteousness of a Royal Canadian Mountie to mind his own business. He leaves immediately for the desert, where, in a slow-dance bar called Sloman’s, he meets a slinky femme fatale named Mary (Scarlett Chorvat). She, too, tells him to get lost, but it’s much more existential. Meanwhile, all over Push at precisely 9:15 each evening, there is synchronized sex. We don’t know why, any more than we know who is watching every move Prufrock makes on surveillance cameras as ubiquitous as London’s.

Push, Nevada
Tuesday, September 17;
Thursdays thereafter;
9 to 10 P.M.; ABC.

CSI: Miami
Mondays, starting
September 23;
10 to 11 P.M.; CBS.

Firefly
Fridays, starting
September 20;
8 to 9 P.M.; Fox.

Obviously, Push is a sort of Potemkin village, a front for something else. If you haven’t already been reminded of *Twin Peaks,* not to mention *Northern Exposure* and *Picket Fences,* you don’t watch much television. Small Town Weird is practically its own genre, and Synchronized Secrecy is its favorite sport. What *Push, Nevada* adds to this familiar mix is an interactive gimmick. Each week for the first thirteen, there are clues all over the show, pointing viewers toward the whereabouts of the missing money. There is also a Website, like an agora. I’ll pass. When I watch TV, I want to be passive. Otherwise, I have a life. Let’s just hope that Affleck, Damon, et al. don’t get as bored with their creation and as contemptuous of their audience as David Lynch and Mark Frost eventually did.

SO FAR, THE ONLY EPISODE OF **CSI: Miami** THAT CBS has let critics see is the same one everybody else saw last season when we tuned in for the usual dose of Las Vegas and got a kidnapping that took us instead across country with Marg Helgenberger to spend quality time in a Florida swamp with David Caruso. We have since heard that network folks were worried about a lack of “chemistry” between Caruso and Emily Procter, the blonde right-wing cutie pie they borrowed from *The West Wing* to play forensic science with him. I admit I didn’t notice this, because any show that has Helgenberger on it has enough chemistry to cure warts. But Kim Delaney was available after the cancellation of her *Philly* series. So now we can expect the odd concatenation of early (Caruso) and late (Delaney) *NYPD Blues*-iness. And the formula—process! How-to!—seems unbeatable. Still, if I were Caruso, I’d keep an eye on Delaney for more than the obvious reasons. Aren’t both Bobby and Danny dead?

BECAUSE I LOVE *BUFFY,* I’M GIVING JOSS WHEDON the benefit of a month or two of doubt. There is apparently a two-hour pilot for **Firefly** in which everything—how come,

PHOTOGRAPH BY SCOTT GARFEILD/ABC.

800 years or so from now, these hard-bodies are spacing around in a freighter when once upon a time they'd been rebels against an evil Alliance of Superpowers—was explained instead of assumed. But we get instead an hour of intergalactic cowboys from the middle of the journey, and it's incoherent.

- **8 Simple Rules for Dating My Teenage Daughter** (Tuesdays, starting September 17; 8 to 8:30 P.M.; ABC) reminds us once again of John Ritter's exquisite comic timing, once again in the service of not much.

- **Life With Bonnie** (TUESDAY, SEPTEMBER 17 at 8:30 P.M.; Tuesdays, 9 to 9:30 P.M. thereafter; ABC), with Bonnie Hunt as a harried mother who also hosts an early-morning live Chicago TV show, debuts with an Italian-cooking segment so out-of-control you will be inclined to forgive the clichés that led up to and follow upon such hilarity.

- **LaLee's Kin: The Legacy of Cotton** (SEPTEMBER 18; 7:30 to 9 P.M.; HBO) spends time with the matriarch of a family of Mississippi sharecroppers for whom slavery seems never to have ended.

- **Fastlane** (WEDNESDAYS, STARTING SEPTEMBER 18; 9 to 10 P.M.; Fox) is *Starsky and Hutch* being *Fast and Furious* in the first series since *Miami Vice* where cars and people have the same attitude.

- **The Twilight Zone** (WEDNESDAYS, STARTING September 18; 9 to 10 P.M.; UPN), with Forest Whitaker standing in for Rod Serling, brings back the anthology series with paired half-hour dramas, each with a twist. Don't miss "Evergreen," with the ultimate solution to the teenager problem.

- **Hughes' Dream Harlem** (SEPTEMBER 20; 8 to 9 P.M.; Black Starz!) is a documentary tribute to Langston Hughes, with Don Cogsville Jr. as the poet; Ossie Davis and Jad Joseph as the narrators; original poetry by Sonia Sanchez, Amiri Baraka, and many others; and original music by Charles Mack and Tevin Thomas.

- **When I Was a Girl** (SEPTEMBER 22; 10 TO 11 P.M.; WE), executive-produced by Linda Ellerbee and narrated by Kristin Davis, this week features candid interviews with Kelly Preston, Cynthia Nixon, Ann Curry, and Jamie-Lynn Sigler. Next week, they actually talk to a writer, Sue Grafton. ■

John Leonard's reviews can be read at nymetro.com/archive/leonard.

IN BRIEF

Pop Music | Ethan Brown

Coldplay, *A Rush of Blood to the Head* (Capitol)

THANKS TO ITS FRAGILE FRONT MAN AND ITS melodic, moody music, **Coldplay** is revered by fans as the second coming of bands like Echo and the Bunnymen and reviled by detractors like Creation Records founder Alan McGee for making "music for bed wetters." But as its second album, *A Rush of Blood to the Head,* makes abundantly clear, both characterizations are incorrect: Coldplay's ululating waves of sound are built less upon sensitive indie rock than on big ideas from pop's past, from Phil Spector's Wall of Sound to the epic reach of seventies prog-rock bands like Yes and Genesis.

This doesn't mean, however, that Coldplay—particularly its lead singer, Chris Martin—doesn't drown *A Rush of Blood to the Head* in sorrow. There is enough self-loathing ("When you work it out, I am worse than you," from "God Put a Smile Upon Your Face," is an archetypal Coldplay chorus) and pleading for forgiveness to match Morrissey's maudlin-isms.

Yet it's Coldplay's lack of humor, the very straightness of its lyrics, that makes the dourness so detestable. And where miserabilists past had a strong pop sensibility, Coldplay is content to create directionless palettes of sound. Even C-grade Radiohead soundscapes have more wit and adventurousness.

Queens of the Stone Age

Songs for the Deaf (Interscope)

Queens of the Stone Age IS A REVOLVING-door rock supergroup whose current incarnation includes Nirvana drummer Dave Grohl, Screaming Trees vocalist Mark Lanegan, and Ween guitarist Dean Ween. The transient nature of the band suggests passing pleasures, but *Songs for the Deaf* is anything but insignificant: It is one of the heaviest rock albums since Seattle's heyday. Nicking riffs from Cheap Trick and Foreigner and putting irresistible effects into the mix, it reminds us that grunge loomed large because it was so spectacularly unafraid to mix punk, metal, and pop. It's a lesson many in the neo-garage scene could learn a lot from. ■

Theater | Jeremy Gerard

Three-Cornered Moon, Keen Company revival of the 1933 comedy by Gertrude Tonkonogy.

FOR A SCREWBALL FAMILY COMEDY PURportedly in the warm-and-fuzzy tradition of *You Can't Take It With You,* Gertrude Tonkonogy's **Three-Cornered Moon** is one cold splash of water. This forgotten Depression-era gem, notable for burnishing Ruth Gordon's star on Broadway and providing a jaunty vehicle for Claudette Colbert on film, concerns a well-to-do, fatherless Brooklyn family ruined by the stock-market crash. You could call it a coming-of-age tale, in which the Rimplegar children—three grown brothers and their sister, all used to living high on the hog with their eccentric mother—lose their innocence. This is especially true for the sister, Elizabeth, in love with Donald, a novelist manqué so allergic to the very notion of earning a living that he surely was the prototype for TV's great labor-challenged beatnik, Maynard G. Krebs (*"Work?"*).

Donald moves in with the family. When Elizabeth and her brothers are forced to take menial jobs to keep food on the table, her beau begins to look more and more like a deadbeat. That, at least, is how the playwright sees things. A Barnard girl who worked for a Broadway producer, Tonkonogy apparently tossed off her comedy—something of a *roman à clef* about her own Brooklyn family—in three weeks' time to prove she could do it better than Kaufman and Hart. In the end, she has Elizabeth engaged to the Rimplegars' other border, a doctor willing to give her a good smack when she needs it, and who makes love to her (in the old-fashioned sense) by literally renouncing art. Art has put not a single slice of bread on the table, not a lump of coal in the burner. Who needs it?

Brooks Atkinson, a fan, called *Three-Cornered Moon* "a whirlwind of impudent irrelevancies," by which I suppose he was referring to the various Rimplegars' tendency toward an excess of flibbertygibbetishness. In a crack production, such antics might be endearing; in anything less, they're tiresome, strident, and, by the end, have led the play long past its welcome. That's the case in Carl Forsman's lumbering revival at the Blue Heron Arts Center. The actors may not be as totally out of their depth as they appear here. But Forsman's formula for staging farce might as well have been *every man for himself,* so disconnected—from one another, from the story, from the stage—do these flighty folks come across. The result is nearly impossible to sit through. ■

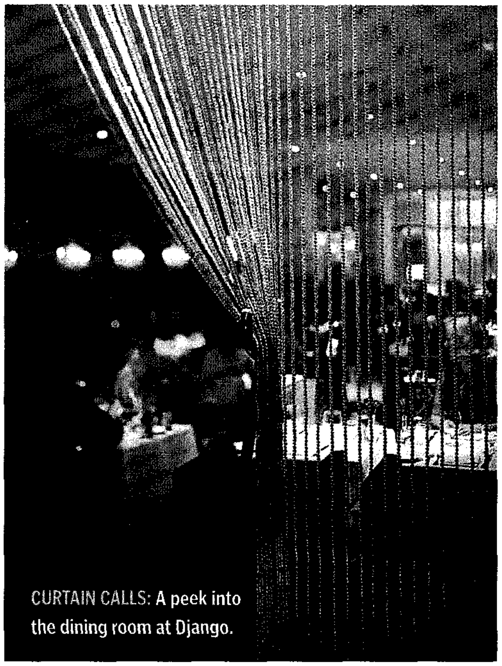
French Twist

A high-concept midtown joint with a classic brasserie menu, Django attempts to have the best of both worlds. But is ambition all you need to make a great restaurant?

“WHAT KIND OF food are we getting here, again? Indian?” asked my friend, the brasserie hound, as he glanced somewhat nervously around **Django**, the new, aggressively upmarket brasserie in midtown. Like many veterans of the great Manhattan brasserie mania of the past few decades, the brasserie hound was used to a certain comforting aesthetic sameness—low-key, neighborly location, waiters in white aprons, lots of mirrors and brass, etc.—when he consumed his oily frisée salads and bountiful platters of frites and moules. Django, however, is a different kind of brasserie. It's a midtown destination restaurant on a grandiose scale, and while the proprietors (who also own Union Pacific and Rain) diligently follow the well-established brasserie menu in most respects (towering seafood plateaus, steak au poivre, onion soup, etc.), it's difficult to know whether their ambitious establishment represents the apogee of this great dining trend or its unhappy end.

Let's begin with the restaurant's decidedly un-neighborly location, wedged into two floors on the back end of the Bear Stearns building. Restaurant-design guru David Rockwell has draped this cold corporate space with hand-blown chandeliers and long swags of gypsy carpet (Django is named for the great jazz guitarist Django Reinhart). The upstairs dining area is plastered with louche gold-and-purple wallpaper, and the bar area downstairs is filled with velvet banquettes plumped with tasseled satin pillows. Instead of the usual brass-and-mirrors brasserie motif, the walls and windows are hung with towering curtains of beads, and instead of a quaint alfresco café space, there's a noisy dining terrace that affords a fine view of the taxicabs careering down Lexington Avenue.

Django
480 Lexington Avenue, at 46th Street (212-871-6600).



CURTAIN CALLS: A peek into the dining room at Django.

The brasserie hound and I sat upstairs, where the extremely efficient Bear Stearns air-conditioning system reduced the room to penguin temperatures. The first thing out of the kitchen was a nice charcuterie platter decked with smoky pork rillettes and ribbons of fresh ham and prosciutto. Other standard brasserie items followed, like a mini serving of escargots, an underdressed frisée salad (the brasserie hound gave a thumbs-up to the croutons encrusted in Roquefort cheese), and a thick onion soup that tasted of overly sweetened bouillon cubes. The most elegant appetizer was the coquilles St. Jacques, which consisted of a single scallop on creamy whipped potatoes, dripped in bacon vinaigrette. The least elegant was the vichyssoise, which had the bland, somewhat gummy consistency (and color) of whipped avocados.

If this menu sounds stupefyingly familiar, that's because it is. Django's executive chef, Gwenael Le Pape, rarely deviates from the great brasserie canon, except to throw in a few fusion influences here and there. My mildly glutinous lobster bouillabaisse was decked with shiitake mushrooms, of all things, and a nicely crisped piece of red snapper was drowned in a heavy broth flavored with lemongrass and ginger. The best of these experimental dishes by far was the lemon-pepper shrimp, which are presented on skewers of sugarcane, over a delicious mash of chickpeas and tomatoes. Among traditionalist items, I preferred the nicely charred steak au poivre to the excessively charred hanger steak, and the rack of lamb (served with a delicious “gypsy cake” made with raisins, wild rice, hazelnuts, and cashews) to the two varieties of moules—one steamed in white wine, the other with merguez sausage and saffron—which were tepid both times I tried them.

Django was crowded on the evenings I was there, but the joint really rocks around lunchtime, when the tables are jammed with executive gourmets in their ash-colored suits. There's a fine croque monsieur available then, a classically baked quiche, and a predictably delicious Django burger served on a crumbly brioche bun. The desserts mostly follow the aged brasserie pattern, with the exception of a $12 construction of sorbet that looks like a tottering gastronomic version of Carmen Miranda's hat. This exotic, faintly ridiculous dish more than makes up for the dank profiteroles, served with what tasted like canned whipped cream. Traditionalists should stick to the crème brûlée; it's well-cooked, if vaguely shopworn, which is as good a description as any for Django itself. ■

Django, Lunch, Monday through Friday noon to 2:30 P.M. Dinner, Monday through Friday 5 to 11 P.M., Saturday 6 to 11 P.M. Appetizers, $8 to $18; entrées, $17 to $29. All major credit cards.

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PHOTOGRAPHED BY KENNETH CHEN.

Movies

Edited by Ben Kaplan

NEWTHISWEEK

Apollo 13
An Imax version of Ron Howard's Oscar-winning 1995 film. (See box.) (2 hrs.; PG-13) • Opens 9/20.

Ballistic: Ecks vs. Sever
Antonio Banderas and Lucy Liu play dueling international spies who race to obtain a new weapon. American debut of Thai director Kaos. (1 hr. 49 mins.; PG-13) • Opens 9/20.

The Banger Sisters
See Rainer, page 60. (1 hr. 34 mins.; PG-13) • Opens 9/20.

Das Experiment
A group of men volunteer for an experiment in which they temporarily become prisoners and prison guards. Needless to say, they get more than they bargained for, as the tender fabric of civility quickly tears apart. Energetic and terrifying film plays like an unholy cross between *Lord of the Flies* and *Shock Corridor*. Starring Moritz Bleibtreu. (1 hr. 53 mins.; NR) • Opens 9/20.

Don't Ask Don't Tell
Filmmakers Doug Miles and Tex Hauser took *Killers From Space*, a 1954 B-movie, dubbed it, and added footage to turn it into a wink-wink tale about the homophobic U.S. military facing off against gay space aliens. A steady stream of tired, juvenile, knee-jerk jokes about the Florida elections, Dubya's drinking problem, and every other dead horse under the sun. (1 hr. 20 mins.; NR) • Opens 9/20.

8 Women
Odd comedy-mystery-musical-melodrama has some of France's greatest actresses as an extended family of women trapped in an estate after the man of the house has been murdered—most probably by one of them. Campy, clever idea certainly has its moments but eventually gets bogged down in arch posturing. Starring Catherine Deneuve, Isabelle Huppert, Fanny Ardant, Emmanuelle Béart, and Virginie Ledoyen. (See box.) (1 hr. 53 mins.; R) • Opens 9/20.

The Four Feathers
Shekhar Kapur directs Heath Ledger as a British commander in the Sudan whose loyalty is questioned by his wife (Kate Hudson) and best friend (Wes Bentley). Fifth film version of this novel. (2 hrs. 7 mins.; PG-13) • Opens 9/20.

His Secret Life
A well-to-do widow (Margherita Buy) falls in with a group of bisexual bohemians after discovering that her deceased husband had a gay lover (Stefano Accorsi) for seven years. Heartfelt film dutifully touches on many topics—AIDS, infidelity, love, etc.—but director Ferzan Ozpetek (*Steam: The Turkish Bath*) succeeds best at creating a warm sense of community among his characters. In Italian, with English subtitles. (1 hr. 45 mins.; NR) • Opens 9/20.

Invincible
Writer-director Werner Herzog's film is based on the true story of Zishe Breitbart (Jouko Ahola), a Jewish strong man who became a hero during the Second World War. With Tim Roth. (2 hrs. 15 mins.; PG-13) • Opens 9/20.

Lawrence of Arabia
It's back: David Lean's rapturously beautiful, sprawling portrait of T. E. Lawrence (Peter O'Toole) and his attempts to help the Arabs liberate themselves from the Ottomans during World War I is one of the big screen's finest moments, and the working definition of the word *epic*. The cinematic equivalent of oxygen to suffocating moviegoers everywhere. (3 hrs. 42 mins.; PG) • Opens 9/25.

Secretary
See Rainer, page 60. (1 hr. 51 mins.; R) • Opens 9/20.

Snipes
Smallville's Sam Jones III gets mixed up with a dangerous Philadelphia rap label. With pop star Nelly. (1 hr. 47 mins.; R) • Opens 9/20.

Spirited Away
A dazzling *anime* variation on *Alice in Wonderland*, with a 10-year-old girl finding herself in a mysterious dimension working at a surreal bathhouse for the gods. Exuberantly imaginative masterpiece from legendary director Hayao Miyazaki (*Princess Mononoke*) has so many gorgeous, haunting twists you'll never guess what's coming next. (2 hrs. 2 mins.; PG) • Opens 9/20.

THE REDCOATS ARE COMING: Djimon Hounsou in *The Four Feathers*.

Trapped
Courtney Love and Kevin Bacon are a husband-and-wife kidnapping team who snatch the young daughter of Charlize Theron and Stuart Townsend. Directed by Luis (*Angel Eyes*) Mandoki. (1 hr. 39 mins.; R) • Opens 9/20.

The Trials of Henry Kissinger
See Rainer, page 60. (2 hrs. 7 mins.; NR) • Opens 9/25.

REVIEWS BY BILGE EBIRI

Now Playing

★ Alias Betty
A solid, complex thriller, directed by Claude Miller, about a best-selling novelist (Sandrine Kiberlain) whose deranged mother (Nicole Garcia) kidnaps a boy to replace the son her daughter lost in an accident. (Rainer; 9/16/02) (1 hr. 41 mins.; NR) • 8; 19; 37.

Amy's Orgasm
A liberated female self-help guru (writer-director Julie Davis) falls madly for a Howard Stern–style shock jock (Nick Chinlund). Feels like a *Sex and the City* audition. (1 hr. 27 mins.; NR) • 2; 3; 22; 40.

Austin Powers in Goldmember
Mike Myers is still a very funny man, but his Austin Powers doesn't get enough screen time in this third installment of the spoofy hit series. (Rainer; 7/29/02) (1 hr. 22 mins.; PG-13) • 1; 7; 14; 15; 16; 30; 31; 40; 41; 42; 43; 48; 50; 54; 57; 59; 60; 68; 71; 73.

★ Barbershop
After selling his late father's neighborhood barbershop, an aspiring musician (Ice Cube) realizes its importance to his community. Laid-back film recalls stoner classic *Friday's* ambling, talky approach to inner-city comedy. With Cedric the Entertainer, Eve, and Anthony Anderson. (1 hr. 42 mins.; PG-13) • 1; 7; 13; 14; 15; 16; 28; 35; 38; 39; 41; 42; 43; 46; 49; 50; 52; 53; 54; 55; 57; 58; 59; 60; 62; 64; 66; 68; 69; 71; 73.

Blood Work
Clint Eastwood directed and stars in this crime thriller as a retired FBI profiler who is given a heart transplant only to find himself on the trail of the killer of the woman whose heart he possesses. Eastwood plays this baroque premise straight—even when the murdered woman's sister ends up romancing the profiler. Jeff Daniels and Anjelica Huston have fine supporting turns. (Rainer; 8/19/02) (1 hr. 32 mins.; R) • 16; 48; 56.

★ Blue Crush
Don't let the *Baywatch*-style ads fool you: This bold, kinetic melodrama about a Hawaiian surfer girl (Kate Bosworth) is the reason Hollywood still exists. (1 hr. 34 mins.; PG-13) • 1; 10; 22; 38; 48; 51; 71.

The Bourne Identity
Doug Liman directed this okay thriller about a CIA spy-assassin, played by Matt Damon. (Rainer; 6/24/02) (1 hr. 53 mins.; PG-13) • 15; 16.

Children of the Century
Juliette Binoche and Benoit Magimel play George Sand and Alfred de Musset, colorful, self-destructive writers and lovers in nineteenth-century France. Directed by Diane Kurys (*Six Days, Six Nights*); in French, with English subtitles. (1 hr. 49 mins.; NR) • 2; 18.

City by the Sea
Robert De Niro plays a homicide detective who is trying to nab his junkie son (James Franco) while also trying to save him in this overwrought and melodramatic thriller directed by Michael Caton-Jones. (Rainer; 9/9/02) (1 hr. 40 mins.; R) • 1; 7; 13; 14; 15; 22; 23; 31; 33; 39; 40; 41; 42; 43; 47; 48; 49; 50; 51; 53; 54; 55; 59; 60; 62; 67; 68; 69; 70; 71; 72; 73.

The Decalogue
Krzysztok Kieslowski's ten-part mini-series, each episode cheekily based on one of the Ten Commandments. (1 hr. 50 mins.; NR) • 37.

Elvira's Haunted Hills
Elvira returns in her own unique way in Sam Irvin's horror spoof. (1 hr. 31 mins.; PG-13) • 6.

★ The Fast Runner
A nearly three-hour Inuit movie, directed by Zacharias Kunuk, that is heavy going, but has at least one sequence—a naked man fleeing his attackers over spring sea ice—that is terrifyingly beautiful. (Rainer; 6/5/02) (2 hrs. 52 mins.; NR) • 6.

Feardotcom
Detective Stephen Dorff discovers that a series of gruesome deaths in New York City are all linked to a creepy Website. Surely the real Internet is a lot scarier than this. (1 hr. 23 mins.; R) • 1; 3; 12; 14; 15; 16; 31; 38; 39; 41; 42; 43; 46; 48; 50; 51; 54; 57; 58; 59; 60; 67; 68; 70; 71.

Full Frontal
Steven Soderbergh's digital video stars Julia Roberts, Blair Underwood, Catherine Keener, David Hyde Pierce, and David Duchovny. Some of it is sporty, but the incessant camera pyrotechnics are a distraction from what is essentially a routine interfamilial roundelay. (Rainer; 8/12/02) (1 hr. 41 mins.; R) • 3; 24.

The Good Girl
Jennifer Aniston gives a surprising, darkly comic performance as a bored, married thirtysomething retail clerk who strikes up an affair with a brooding younger

Ground Rules These synopses, where noted, are condensed versions of reviews by Peter Rainer. Stars (★) denote releases that *New York* recommends, ranging from best-of-the-year picks to worthy curios to flawed movies with one outstanding element. **NOTE: Each review is followed by numbers indicating theaters where the film is playing; a key to theaters begins on page 72.**

PHOTOGRAPH: TOP, JAAP BUITENDIJK.

co-worker (Jake Gyllenhaal). Director Miguel Arteta's bewitching film manages to make its mundane world mysteriously gorgeous. (1 hr. 34 mins.; R) • 1; 2; 11; 14; 15; 16; 26; 27; 34; 36; 47; 51; 54; 60; 61; 70; 73.

★ How I Killed My Father
Anne Fontaine's movie is a must-see for the performance of Michel Bouquet as an estranged father who comes back into the life of his unhappy son (Charles Berling). (Rainer; 8/26/02) (1 hr. 40 mins.; NR) • 37.

★ I Am Trying to Break Your Heart
Fascinating documentary about the recording of Wilco's latest album. (1 hr. 32 mins.; NR) • 4.

Igby Goes Down
Kieran Culkin plays the titular hero, a prep-school refugee on the lam from his schizo dad (Bill Pullman), pill-popping mom (Susan Sarandon), and right-wing brother (Ryan Phillippe). He winds up hiding out in Manhattan with his godfather (Jeff Goldblum) and a bevy of Hollywood stars (Claire Danes; Amanda Peet). Written and directed by Burr Steers. (1 hr. 38 mins.; R) • 10; 28; 40.

In Praise of Love
Jean-Luc Godard's latest movie has some stunning compositions and an elegiac tone, but it's also opaque and maddening and closed off to human feeling. (Rainer; 9/9/02) (1 hr. 38 mins.; NR) • 2; 37; 44.

The Isle
Austere Korean drama about a mysterious, troubled man who rents a fishing hut from an equally mysterious woman, only to be swept up in a tempestuous relationship. (1 hr. 29 mins.; NR) • 4.

★ The Kid Stays in the Picture
A florid, captivating documentary by Nanette Burstein and Brett Morgen about Hollywood producer Robert Evans, who narrates. (Rainer; 7/29/02) (1 hr. 33 mins.; R) • 2; 11; 16.

★ The Last Kiss
Spirited Italian romantic comedy directed by Gabriele Muccino and starring Stefania Sandrelli with enough arm-waving to power a windmill. It's about how being in love makes you just as crazy as being out of love. (Rainer; 8/26/02) (1 hr. 57 mins.; NR) • 6; 37; 61.

Like Mike
Youngsta rapper Lil' Bow Wow stars in this mindless fluff that could easily be an NBA commercial, but it has a sense of humor, which helps. (1 hr. 33 mins.; PG) • 59.

★ Lilo & Stitch
Disney's lovely, funny animated feature about a Hawaiian girl and the rascally alien she adopts. They bond through their love of Elvis standards. (Rainer; 7/8/02) (1 hr. 29 mins.; PG) • 70.

Lovely & Amazing
Three very different sisters have to deal with one another's problems when Mom (Brenda Blethyn) goes for a hospital stay. Episodic, uneven tale features good performances but little dramatic weight. Directed by Nicole Holofcener; with Catherine Keener. (1 hr. 29 mins.; R) • 3.

★ Mad Love
Vicente Aranda's vivid, compelling film tells the story of Joan of Castile (Pilar López de Ayala), whose love for her husband, the archduke of Austria (Daniele Liotti), transformed her into Joan the Mad. In Spanish, with English subtitles. (1 hr. 57 mins.; R) • 8.

Martin Lawrence: RunTelDat
The comedy star performs his stand-up routine, focusing on intimate issues, though there's little doubt that his material lacks its original edge. (1 hr. 11 mins.; R) • 22; 39; 50; 59.

The Master of Disguise
Star Dana Carvey actually co-wrote this bewildering, humiliating mess. (1 hr. 36 mins.; PG) • 24.

★ Men in Black 2
A knockoff sequel to the original, and mostly as enjoyable. Will Smith and Tommy Lee Jones are the Ray-Banned team out to save the planet. (Rainer; 7/8/02) (2 hrs. 7 mins.; PG-13) • 10; 14; 16; 38; 39; 41; 43; 48; 50; 54; 59; 60; 65; 71; 73.

Merci Pour le Chocolat
Delicate, absorbing thriller from French New Wave legend Claude Chabrol about a young woman (Anna Mouglalis) who suspects she may have been switched at birth. With Isabelle Huppert. (1 hr. 39 mins.; NR) • 4.

★ Metropolis
Fritz Lang's great, loony sci-fi epic. You've seen the rest; now see the best. (Rainer; 7/22/02) (2 hrs. 4 mins.; NR) • 9.

★ Minority Report
Steven Spielberg's visionary sci-fi movie, starring Tom Cruise as a futuristic cop in a world where murders can be predicted in advance, has a bleached-out look that practically singes your eyeballs. (Rainer; 7/8/02) (2 hrs. 10 mins.; PG-13) • 10; 16.

★ Monsoon Wedding
Mira Nair's giddy movie about the preparations for an arranged marriage in New Delhi is an entertaining pastiche of Bombay movie-musical nuttiness and *Father of the Bride*. (Rainer; 3/4/02) (1 hr. 53 mins.; R) • 9.

Mostly Martha
An obsessive chef (Martina Gedeck) finds her life unraveling when her young niece (Maxime Foerste) moves in and an Italian takes over her restaurant's kitchen. (1 hr. 47 mins.; PG) • 2; 25; 44; 61; 73.

My Big Fat Greek Wedding
Innocuous comedy about the thirtysomething Toula, who is getting too old to marry, at least by her Greek family's standards. The feel-good hit of the year. (1 hr. 59 mins.; PG) • 1; 3; 11; 14; 15; 16; 21; 28; 29; 35; 40; 41; 43; 44; 45; 47; 48; 50; 54; 57; 60; 61; 62; 67; 69; 70; 71; 72; 73.

★ Notorious C.H.O.
A mostly sidesplitting filmed record of a stand-up performance in Seattle by Margaret Cho, a great bawd. (Rainer; 7/8/02) (1 hr. 35 mins.; R) • 6.

One Hour Photo
Mark Romanek's antiseptic horror show is about an antiseptic photo developer, played by Robin Williams, whose picture-perfect fantasies of a suburban family are quashed. The film is compellingly told and hypercontrolled, as is Williams's performance. (Rainer; 8/26/02) (1 hr. 36 mins.; R) • 1; 10; 11; 14; 15; 16; 17; 31; 36; 40; 41; 45; 51; 54; 60; 61; 62; 67; 69; 70; 71; 72; 73.

★ The Piano Teacher
Michael Haneke's movie isn't a likable film, but Haneke has a genuine gift for cauterizing experience onscreen. (Rainer; 4/8/02) (2 hrs. 10 mins.; NR) • 4.

★ The Pinochet Case
Patricio Guzman's documentary about the attempts to bring former Chilean dictator Augusto Pinochet to justice is a searing album of remembrance from those who, having survived, suffered most. (Rainer; 9/16/02) (1 hr. 50 mins.; NR) • 5.

Possession
Neil LaBute's movie is prim and pallid. It's about a scholar in England (Aaron Eckhart) who teams with a brittle British academic (Gwyneth Paltrow) in tracking down a hitherto unknown romance between two Victorian poets, played by Jeremy Northam and Jennifer Ehle. Eckhart and Paltrow never get a rhythm going, perhaps because they're playing conceits instead of characters. (Rainer; 8/19/02) (1 hr. 43 mins.; PG-13) • 1; 10; 11; 14; 15; 16; 26; 28; 40; 47; 65.

★ Quitting
A true-life story about a popular actor (Jia Hongsheng) going through intense, almost psychotic withdrawal after a drug addiction. Intriguing pseudo-documentary has the principal characters playing themselves, and alternates between staginess and genuine claustrophobia. Directed by Zhang Yang; in Mandarin with English subtitles. (1 hr. 52 mins.; R) • 8; 37.

★ Read My Lips
Jacques Audiard's crime thriller is about an ex-con (Vincent Cassell) who teams with a lovelorn secretary (Emmanuelle Devos) who is an expert at reading lips—a talent invaluable to the heist they pull off. Devos is compelling. In French, with English subtitles. (Rainer; 7/15/02) (1 hr. 55 mins.; NR) • 3.

Road to Perdition
Tom Hanks gives a powerful, uncharacteristically reined-in performance as a Chicago hit man for the Irish mob during the Depression in this glum, portentous drama directed by Sam Mendes, his first film since *American Beauty*. Paul Newman plays (expertly) the mob boss who has been like a father to Hanks. (Rainer; 7/15/02) (1 hr. 59 mins.; R) • 1; 15; 22; 28; 29; 40; 48; 63; 68; 71; 73.

Satin Rouge
A repressed Tunisian widow (Hiyam Abbas) discovers the joys of belly dancing in a late-night cabaret, while trying to keep her daughter (Hend El Fahem) on the right path. Keen visual sensibility fills the dancing with a giddy sensuality. (1 hr. 31 mins.; NR) • 8.

Serving Sara
A process server (Matthew Perry) tries to subpoena a Texas tycoon's trophy wife (Elizabeth Hurley), only to change sides. In a sane world, wackiness would ensue—here, only narrative confusion and flaccid jokes do. (1 hr. 40 mins.; PG-13) • 14; 22; 38; 41; 48; 51; 54; 57; 63; 70; 71; 73.

7 Days in September
September 11 and its immediate aftermath, as seen by the cameras of 27 different New Yorkers. (1 hr. 34 mins.; NR) • 1; 33.

Spotlight

Valley of the Dolls

"Before I started, everyone said, 'Oh, my God, they're going to have a real murder on the set,' " **Virginie Ledoyen** says of the response to François Ozon's casting of Catherine Deneuve, Isabelle Huppert, Fanny Ardant, Emmanuelle Béart, Ledoyen (pictured), and several other French stars in *8 Women*, his musical whodunit and ode to early American screwball comedies. "It was more like summer camp. We're all together, all overdressed, over-made-up. Sometimes Catherine or Fanny told movie anecdotes, but it wasn't like, 'When I did this, little girl . . .' They were all—I swear—very nice." Each woman plays a starlet stereotype—the libidinous virgin (Ludivine Sagnier), the callous slut (Fanny Ardant)—and Ledoyen plays a riff on the Audrey Hepburn ingenue. "My character looks perfect with her pink dress, square hat, and smile, but there's something underneath, which makes her darker than she appears." The same could be said of the movie—beneath the eight lovely façades, someone has committed the ultimate crime. "Oh, who cares who's the killer? That's not the point," Ledoyen says, laughing. "The movie is candy. It's charming." Opens September 20.

PHOTOGRAPH BY JEAN-CLAUDE MOIREAU/USA FILMS.

CATHERINE **DENEUVE**	ISABELLE **HUPPERT**	EMMANUELLE **BÉART**	FANNY **ARDANT**	VIRGINIE **LEDOYEN**	DANIELLE **DARRIEUX**	LUDIVINE **SAGNIER**	FIRMINE **RICHARD**

8 WOMEN

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Festivals

Rookies of the Year

The New York International Independent Film and Video Festival's often twisted, always personal mix of 400 films, predominantly shot on digital video, is an anything-goes experience. Andy Garcia, Christopher Walken, and Cameron Diaz all have appeared onscreen here in the past, and this year's promising films include the lively likes of *Guru Wayne*, a wacky sex comedy about cults and drugs, and *Butterfly Angels*, about a woman's experience with life after death. And for a mix that incorporates (slightly) more established filmmakers and actors (Steve Buscemi, Don Cheadle), the splashier **Woodstock Film Festival** is worth the two-hour drive from the city for sneak previews of highly touted indie films like *Far From Heaven*, *Personal Velocity*, and Gus Van Sant's *Gerry* (with Matt Damon and Casey Affleck, pictured). In addition, sixteen first-time directors, like Neil Burger (*Interview With the Assassin*) and Peter Mattei (*Love in the Time of Money*), will compete for Best Feature, Best Short, and Best Documentary. The New York International Independent Film and Video Festival opens September 19; the Woodstock Film Festival, September 18. (See "Museums, Societies, Etc.")

Sex and Lucía
Spanish filmmaker Julio Medem's tale about a Madrid waitress (Paz Vega) is a lush, feverish kaleidoscope of elemental imagery, explicit sex, heightened emotions, and narrative confusion. (2 hrs. 8 mins.; NR) • 6; 22; 47.

Signs
M. Night Shyamalan's movie is a ponderous and portentous exercise in religioso sci-fi with occasional, and welcome, overtones of humor. Mel Gibson plays, stolidly, an Episcopal priest who has given up the faith following his wife's untimely death. Then the corn fields behind his homestead become mysteriously imprinted with circle designs, and before you know it, UFOs are on their way. (Rainer; 8/12/02) (1 hr. 22 mins.; PG-13) • 1; 10; 11; 14; 15; 17; 22; 26; 39; 40; 41; 42; 43; 48; 50; 51; 53; 54; 55; 57; 59; 60; 67; 68; 69; 70; 71; 73.

★ Simone
Al Pacino plays a down-on-his-luck movie director who salvages his career and his life when he concocts an entirely computer-generated actress for his new movie, and she becomes a star. Directed Andrew Niccol has more ideas than he knows what to do with, but the yin-yang he sets up between the 3-D movie star and her roiling director is intriguing. (Rainer; 8/26/02) (1 hr. 33 mins.; PG-13) • 1; 10; 11; 22; 31; 56; 63.

Spider-Man
Sam Raimi's movie based on the Marvel superhero is fairly routine in its exploits and graphic design, but it has, in Tobey Maguire, a likable and sympathetic actor we at least can identify with. With Kirsten Dunst, and Willem Dafoe. (Rainer; 5/4/02) (2 hrs. 1 min.; PG-13) • 10; 14; 16; 38; 39; 41; 43; 48; 50; 54; 59; 60; 65; 71; 73.

★ Spy Kids 2
Richard Rodriguez's innovative, fun sequel is not so much an attempt to tell a story as an homage to the great fantasy films of the past. (1 hr. 40 mins.; PG) • 1; 3; 16; 39; 41; 42; 43; 48; 50; 51; 54; 55; 57; 59; 60; 62; 67; 68; 70; 71; 73.

★ Star Wars: Episode II—Attack of the Clones
Much better than the previous *Star Wars* installment, *The Phantom Menace*, though not up to the first two, *Star Wars* and *The Empire Strikes Back*. (Rainer; 5/20/02) (2 hrs. 12 mins.; PG) • 16.

Stealing Harvard
Jason Lee enlists the assistance of Tom Green to play amateur thieves in a good-hearted effort to earn college tuition for his doe-eyed niece. Directed by Bruce McCulloch (*The Kids in the Hall*). (1 hr. 23 mins.; PG-13) • 1; 7; 13; 15; 16; 33; 40; 41; 43; 50; 54; 55; 57; 59; 60; 62; 67; 68; 69; 70; 71; 72; 73.

★ Stuart Little 2
Stuart Little, voiced by Michael J. Fox, falls in love with a bird (voiced by Melanie Griffith), then comes to her rescue, in Rob Minkoff's live-action and CGI sequel to his 1999 smash. (1 hr. 25 mins.; PG) • 50; 59; 71.

Swimfan
Traffic's Erika Christensen stalks Jesse (*Bring It On*) Bradford in John Polson's *Fatal Attraction*–meets–MTV thriller. (1 hr. 32 mins.; PG-13) • 1; 10; 12; 16; 28; 32; 41; 42; 43; 46; 48; 49; 50; 51; 53; 54; 55; 57; 58; 59; 60; 62; 67; 68; 69; 70; 71; 73.

Swimming
A teen (*Six Feet Under*'s Lauren Ambrose) comes of age in Myrtle Beach. Directed by SUNY film professor Robert J. Siegel, from student Lisa Bazadona's senior thesis. (1 hr. 38 mins.; NR) • 10; 19; 47; 56.

★ Tadpole
Fun, frivolous Sundance award winner about a precocious 15-year-old (Aaron Stanford) who is in love with his stepmother (Sigourney Weaver) and winds up having an affair with her best friend (Bebe Neuwirth). (1 hr. 58 mins.; PG-13) • 6; 11; 17; 22; 26; 56; 63.

★ 24 Hour Party People
Michael Winterbottom's movie about the punk-rave culture that extended from the late seventies to the early nineties in Manchester is one of the sharpest and most enjoyable of all movies about the music business. Steve Coogan plays real-life TV host Tony Wilson. (Rainer; 8/19/02) (1 hr. 50 mins.; R) • 6; 13; 16.

Undisputed
By-the-numbers macho flick from director Walter Hill (*48 Hrs.*) has cocky champion boxer (Ving Rhames) landing behind bars and mixing it up with prison champ Wesley Snipes. Nobody will mistake it for *Raging Bull*. (1 hr. 30 mins.; R) • 10; 14; 22; 31; 39; 41; 42; 43; 48; 50; 52; 53; 54; 56; 57; 59; 60; 66; 71.

XXX
This Vin Diesel film makes *Goldmember* look like *The Third Man*. Co-starring Samuel L. Jackson. (1 hr. 50 mins.; PG-13) • 1; 7; 14; 15; 16; 31; 38; 39; 41; 42; 43; 48; 50; 54; 57; 59; 60; 64; 66; 68; 70; 71; 72; 73.

Manhattan

Below 14th Street

1. Battery Park City Cinema
102 North End Ave. (212-945-3418) • Austin Powers in Goldmember; Barbershop; Blue Crush; City by the Sea; Feardotcom; The Good Girl; My Big Fat Greek Wedding; One Hour Photo; Possession; Road to Perdition; 7 Days in September; Signs; Simone; Spy Kids 2; Stealing Harvard; Swimfan; XXX

2. CC Angelika Film Center
18 W. Houston St. (212-995-2000) • Amy's Orgasm; Children of the Century; The Good Girl; In Praise of Love; The Kid Stays in the Picture; Mostly Martha

3. CC Village East
189 Second Ave. (212-529-6799) • Amy's Orgasm; Feardotcom; Full Frontal; Lovely & Amazing; My Big Fat Greek Wedding; Read My Lips; Spy Kids 2

4. Cinema Village
22 E. 12th St. (212-924-3363) • I Am Trying to Break Your Heart; The Isle; Merci Pour le Chocolat; The Piano Teacher

5. Film Forum
209 W. Houston St. (212-727-8110) • Seven Samurai; The Pinochet Case (see also "Museums, Societies, Etc.")

6. Landmark Sunshine Cinema
143 E. Houston St. (212-358-7709) • Elvira's Haunted Hills; The Fast Runner; The Last Kiss; Notorious C.H.O.; Sex and Lucía; Tadpole; 24 Hour Party People

7. Loews Village
66 Third Ave. (212-50-LOEWS#952) • Austin Powers in Goldmember; Barbershop; City by the Sea; Stealing Harvard; XXX

8. Quad Cinema
34 W. 13th St. (212-255-8800) • Alias Betty; Mad Love; Quitting; Satin Rouge

9. The Screening Room
54 Varick St. (212-334-2100) • Metropolis; Monsoon Wedding (see also "Museums, Societies, Etc.")

10. UA Union Square
13th St. and Broadway (212-253-2225) • Blue Crush; Igby Goes Down; Men in Black 2; Minority Report; One Hour Photo; Possession; Signs; Simone; Spider-Man; Swimfan; Swimming; Undisputed

14th–41st Streets

11. Clearview's Chelsea
260 W. 23rd St. (212-777-FILM#597) • The Good Girl; The Kid Stays in the Picture; My Big Fat Greek Wedding; One Hour Photo; Possession; Signs; Simone; Tadpole

12. Clearview's Chelsea West
333 W. 23rd St. (212-777-FILM#614) • Feardotcom; Swimfan

13. Loews 19th St. East
890 Broadway, at 19th St. (212-50-LOEWS#858) • Barbershop; City by the Sea; Stealing Harvard; 24 Hour Party People

14. Loews 34th St. Theatre
312 W. 34th St. (212-244-8850) • Austin Powers in Goldmember; Barbershop; City by the Sea; Feardotcom; The Good Girl; Men in Black 2; My Big Fat Greek Wedding; One Hour Photo; Possession; Serving Sara; Signs; Spider-Man; Undisputed; XXX

15. Loews Kips Bay Theatre
550 Second Ave., at 32nd St. (212-50–LOEWS#558) • Austin Powers in Goldmember; Barbershop; The Bourne Identity; City by the Sea; Feardotcom; The Good Girl; My Big Fat Greek Wedding; One Hour Photo; Possession; Road to Perdition; Signs; Stealing Harvard; XXX

42nd–60th Streets

16. AMC Empire 25 Theatres
234 W. 42nd St. (212-398-3939) • Austin Powers in Goldmember; Barbershop; Blood Work; The Bourne Identity;

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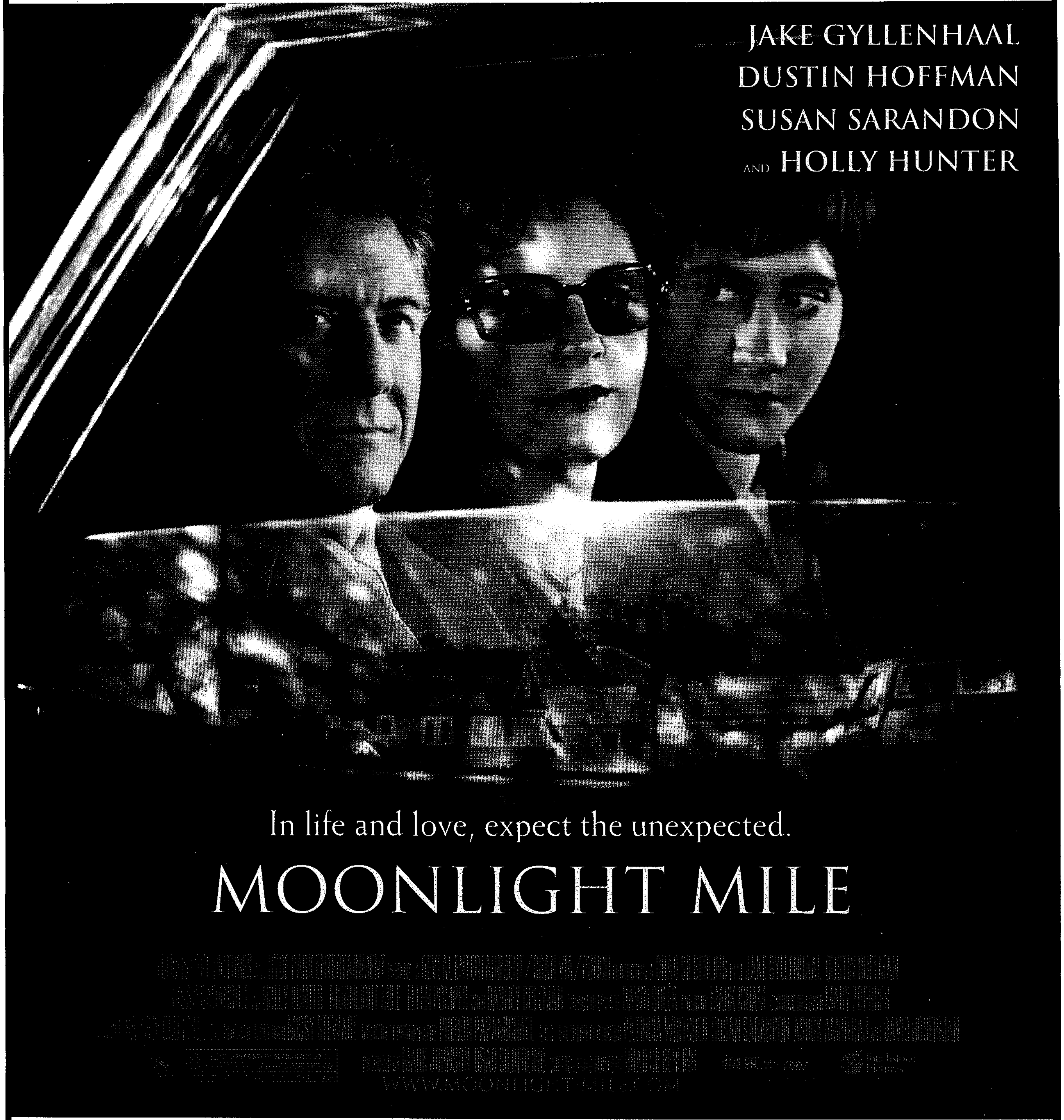
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EXCLUSIVE ENGAGEMENTS BEGIN SEPTEMBER 27

Feardotcom; The Good Girl; The Kid Stays in the Picture; Men in Black 2; Minority Report; My Big Fat Greek Wedding; One Hour Photo; Possession; Spider-Man; Spy Kids 2; Star Wars: Episode II—Attack of the Clones; Stealing Harvard; Swimfan; 24 Hour Party People; XXX

17. CC Cinemas 1, 2, 3
1001 Third Ave., at 60th St. (212-753-6022) • One Hour Photo; Signs; Tadpole

18. CC Eastside Playhouse
919 Third Ave., nr. 55th St. (212-755-3020) • Children of the Century

19. CC Sutton
205 E. 57th St. (212-759-1411) • Alias Betty; Swimming

20. Clearview's 59th Street East
239 E. 59th St. (212-777-FILM#615) • The Fast Runner

21. Clearview's Ziegfeld
141 W. 54th St. (212-777-FILM#602) • My Big Fat Greek Wedding

22. Loews 42nd Street E Walk
42nd St. at Eighth Ave. (212-50-LOEWS#572) • Amy's Orgasm; Blue Crush; City by the Sea; Martin Lawrence: RunTelDat; Road to Perdition; Serving Sara; Sex and Lucía; Signs; Simone; Tadpole; Undisputed

23. Loews Astor Plaza
44th St. at Eighth Ave. (212-50-LOEWS#699) • City by the Sea

24. Loews State
1540 Broadway, nr. 45th St. (212-50-LOEWS#901) • Eight Legged Freaks; Full Frontal; The Importance of Being Earnest; The Master of Disguise; Reign of Fire

25. Paris Theatre
4 W. 58th St. (212-688-3800) • Mostly Martha

61st Street and Above, East Side

26. CC 86th St. East
210 E. 86th St. (212-777-FILM#763) • The Good Girl; Possession; Signs; Tadpole

27. Clearview's Beekman
1254 Second Ave., nr. 65th St. (212-777-FILM#606) • The Good Girl

28. Clearview's First & 62nd St.
400 E. 62nd St. (212-777-FILM#957) • Barbershop; Igby Goes Down; My Big Fat Greek Wedding; Possession; Road to Perdition; Swimfan

29. Clearview's Park and 86th St.
125 E. 86th St. (212-777-FILM#604) • My Big Fat Greek Wedding; Road to Perdition

30. Loews 72nd St. East
1230 Third Ave., nr. 72nd St. (212-50-LOEWS#704) • Austin Powers in Goldmember

31. Loews Orpheum 7
1538 Third Ave., at 86th St. (212-50-LOEWS#964) • Austin Powers in Goldmember; City by the Sea; Feardotcom; One Hour Photo; Simone; Undisputed; XXX

32. UA East
1629 First Ave., at 85th St. (212-249-5100) • Swimfan

33. UA Gemini
1210 Second Ave., at 64th St. (212-832-1670) • City by the Sea; 7 Days in September; Stealing Harvard

61st Street and Above, West Side

34. Clearview's 62nd and Broadway
1871 Broadway, at 62nd St. (212-777-FILM#864) • The Good Girl

35. Clearview's Metro Cinema
2626 Broadway, nr. 99th St. (212-777-FILM#609) • Barbershop; My Big Fat Greek Wedding

36. Clearview's Olympia
2770 Broadway, nr. 106th St. (212-777-FILM#613) • The Good Girl; One Hour Photo

37. Lincoln Plaza Cinemas
30 Lincoln Plaza, on Broadway nr. 62nd St. (212-757-2280) • Alias Betty; The Decalogue; How I Killed My Father; In Praise of Love; The Last Kiss; Quitting

38. Loews 84th Street
2310 Broadway, at 84th St. (212-50-LOEWS#701) • Barbershop; Blue Crush; Feardotcom; Men in Black 2; Serving Sara; Spider-Man; XXX

39. Magic Johnson Harlem USA
300 W. 125th St. (212-665-8733) • Barbershop; City by the Sea; Feardotcom; Martin Lawrence: RunTelDat; Men in Black 2; Signs; Spider-Man; Spy Kids 2; Undisputed; XXX

40. Sony Lincoln Square
1998 Broadway, at 68th St. (212-50-LOEWS#638) • Amy's Orgasm; Austin Powers in Goldmember; City by the Sea; Igby Goes Down; My Big Fat Greek Wedding; One Hour Photo; Possession; Road to Perdition; Signs; Stealing Harvard (see also "Museums, Societies, Etc.")

Bronx

41. Bay Plaza
2210 Bartow Ave., behind Bay Plaza Mall (718-777-FILM#833) • Austin Powers in Goldmember; Barbershop; City by the Sea; Feardotcom; Men in Black 2; My Big Fat Greek Wedding; One Hour Photo; Serving Sara; Signs; Spider-Man; Spy Kids 2; Stealing Harvard; Swimfan; Undisputed; XXX

42. Concourse Plaza
214 E. 161st St. (718-588-8800) • Austin Powers in Goldmember; Barbershop; City by the Sea; Feardotcom; Signs; Spy Kids 2; Swimfan; Undisputed; XXX

43. Whitestone
2505 Bruckner Blvd., at Hutchinson River Pkwy. (718-409-9030) • Austin Powers in Goldmember; Barbershop; City by the Sea; Feardotcom; Men in Black 2; My Big Fat Greek Wedding; Signs; Spider-Man; Spy Kids 2; Stealing Harvard; Swimfan; Undisputed; XXX

Brooklyn

44. BAM Rose Cinemas
30 Lafayette Ave. (718-623-2770) • In Praise of Love; Mostly Martha; My Big Fat Greek Wedding (see also "Museums, Societies, Etc.")

45. Brooklyn Heights Pavilion
70 Henry St. (718-369-0838) • My Big Fat Greek Wedding; One Hour Photo

46. Canarsie
9310 Ave. L, at E. 93rd St. (718-251-0700) • Barbershop; Feardotcom; Swimfan

47. Cobble Hill Cinema
265 Court St. (718-596-9113) • City by the Sea; The Good Girl; My Big Fat Greek Wedding; Possession; Sex and Lucía; Swimming

48. Court Street 14
106 Court St. (718-246-7469) • Austin Powers in Goldmember; Blood Work; Blue Crush; City by the Sea; Feardotcom; Men in Black 2; My Big Fat Greek Wedding; Road to Perdition; Serving Sara; Signs; Spider-Man; Spy Kids 2; Swimfan; Undisputed; XXX

49. Kent Triplex
Coney Island Ave. at Ave. H (718-338-3371) • Barbershop; City by the Sea; Swimfan

50. Linden Boulevard Multiplex
Linden Blvd. and Eldert Lane (718-277-0303) • Austin Powers in Goldmember; Barbershop; City by the Sea; Feardotcom; Martin Lawrence: RunTelDat; Men in Black 2; My Big Fat Greek Wedding; Signs; Spider-Man; Spy Kids 2; Stealing Harvard; Stuart Little 2; Swimfan; Undisputed; XXX

51. Pavilion
188 Prospect Park West (718-369-0838) • Blue Crush; City by the Sea; Feardotcom; The Good Girl; One Hour Photo; Serving Sara; Signs; Spy Kids 2; Swimfan

52. Pavilion Flatbush
314 Flatbush Ave. (718-596-7070) • Barbershop; Undisputed

53. Ridgewood
55-27 Myrtle Ave., at Putnam Ave. (718-821-5993) • Barbershop; City by the Sea; Signs; Swimfan; Undisputed

54. UA Movies at Sheepshead Bay
3907 Shore Pkwy., off Exit 9 at Belt Pkwy. (718-615-1700) • Austin Powers in Goldmember; Barbershop; City by the Sea; City by the Sea; Feardotcom; The Good Girl; Men in Black 2; My Big Fat Greek Wedding; One Hour Photo; Serving Sara; Signs; Spider-Man; Spy Kids 2; Stealing Harvard; Swimfan; Undisputed; XXX

Queens

55. Centre Sunnyside
42-17 Queens Blvd. (718-361-6869) • Barbershop; City

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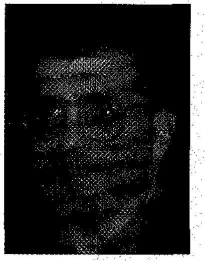
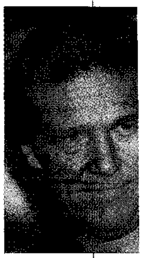


BREAKING THE BANK David Mamet (who, among his many credits, wrote *The Untouchables*) has signed on to write a script about John Dillinger—who made a name for himself during the Depression robbing banks with criminal cohorts like Machine Gun Kelly and Baby Face Nelson—for Warner Bros. **Kimberly Peirce** (*Boys Don't Cry*) is in talks to direct the film for **Steven Soderbergh** and **George Clooney**'s Section 8 company; no cast is yet attached.

MY BIG FAT GREEK BATTLE Brad Pitt made waves in Hollywood last week, having officially left **Darren Aronofsky**'s troubled *The Fountain* and, reportedly, starting talks to join **Wolfgang Petersen**'s *Troy*. An adaptation of *The Iliad* written by relative newcomer **David Benioff**, whose debut effort was on **Spike Lee**'s much-anticipated *The 25th Hour, Troy* would star Pitt as Achilles. Pitt is also considering working with **Billy Crudup** in the long-awaited **Francis Ford Coppola** version of *On the Road*, taking the role of Neal Cassady.



BIZARRE LOVE TRIANGLE Jeff Bridges and **Kristin Scott Thomas** are set to star in *The Door in the Floor* for Universal Focus. The drama is an adaptation of the first third of **John Irving**'s *Widow for One Year*, in which a children's author discovers that his assistant (whom he hired because of his uncanny resemblance to his own recently departed son) is having an affair with his wife. Production is scheduled to kick off this spring in New York City; **Tod Williams** (*The Adventures of Sebastian Cole*) directs.

ANOTHER PIECE OF REESE Blonde-of-the-moment **Reese Witherspoon** has signed on to star in the sequel to her 2001 surprise hit *Legally Blonde*, titled *Legally Blonde 2: Red, White, and Blonde*. Witherspoon will reprise her role as the ditzy but determined Elle Woods, who, having graduated from Harvard Law School, is reportedly moving on to the national political arena. No word on whether director **Robert Luketic** will be returning; MGM will distribute. SARA CARDACE

PHOTOGRAPHS: FROM TOP, FITZROY BARRETT/GLOBE PHOTOS (2).

by the Sea; Signs; Spy Kids 2; Stealing Harvard; Swimfan

56. Cinemart
106-03 Metropolitan Ave., at 72nd Rd., Forest Hills (718-261-2244) • Blood Work; Simone; Swimming; Tadpole; Undisputed

57. College Point Multiplex
28-55 Ulmer St., Whitestone (718-886-4900) • Austin Powers in Goldmember; Barbershop; Feardotcom; My Big Fat Greek Wedding; Serving Sara; Signs; Spy Kids 2; Stealing Harvard; Swimfan; Undisputed; XXX

58. Jackson Triplex
82nd St. at Roosevelt Ave. (718-478-6777) • Barbershop; Feardotcom; Swimfan

59. Jamaica Multiplex Cinema
1 Jamaica Center, at Jamaica Ave. and Parsons Blvd. (718-291-9400) • Austin Powers in Goldmember; Barbershop; City by the Sea; Feardotcom; Like Mike; Martin Lawrence: RunTelDat; Men in Black 2; Signs; Spider-Man; Spy Kids 2; Stealing Harvard; Stuart Little 2; Swimfan; Undisputed; XXX

60. Kaufman Astoria Cinema
38th St. at 35th Ave. (718-786-2020) • Austin Powers in Goldmember; Barbershop; City by the Sea; Feardotcom; The Good Girl; Men in Black 2; My Big Fat Greek Wedding; One Hour Photo; Signs; Spider-Man; Spy Kids 2; Stealing Harvard; Swimfan; Undisputed; XXX

61. Kew Gardens Cinemas
81-05 Lefferts Blvd. (718-441-9835) • The Good Girl; The Last Kiss; Mostly Martha; My Big Fat Greek Wedding; One Hour Photo

62. Main Street Cinemas
72-66 Main St. (718-263-4828) • Barbershop; City by the Sea; My Big Fat Greek Wedding; One Hour Photo; Spy Kids 2; Stealing Harvard; Swimfan

63. North Shore Towers
27-10 Grand Central Pkwy., Floral Park (718-229-7702) • Road to Perdition; Serving Sara; Simone; Tadpole

64. Plaza
103–14 Roosevelt Ave., at 103rd St., Corona (718-639-0012) • Barbershop; XXX

65. UA Brandon Cinema
70-20 Austin St., Forest Hills (718-544-1020) • Men in Black 2; Possession; Spider-Man

66. UA Crossbay
94-11 Rockaway Blvd., at Woodhaven Blvd., Ozone Park (718-848-1738) • Barbershop; Undisputed; XXX

67. UA Crossbay II
92-10 Rockaway Blvd., at 93rd St., Ozone Park (718-641-5330) • City by the Sea; Feardotcom; My Big Fat Greek Wedding; One Hour Photo; Signs; Spy Kids 2; Stealing Harvard; Swimfan

68. UA Midway
108-22 Queens Blvd., at 71st Ave., Forest Hills (718-544-5545) • Austin Powers in Goldmember; Barbershop; City by the Sea; Feardotcom; Road to Perdition; Signs; Spy Kids 2; Stealing Harvard; Swimfan; XXX

69. UA Movieworld
242-02 61st Ave., off Exit 31, Douglaston (718-423-7200) • Barbershop; City by the Sea; My Big Fat Greek Wedding; One Hour Photo; Signs; Stealing Harvard; Swimfan

Staten Island

70. Atrium
680 Arthur Kill Rd., nr. Richmond Ave., Eltingville (718-317-8300) • City by the Sea; Feardotcom; The Good Girl; Lilo & Stitch; My Big Fat Greek Wedding; One Hour Photo; Serving Sara; Signs; Spy Kids 2; Stealing Harvard; Swimfan; XXX

71. Staten Island Stadium 16
2474 Forest Ave. (718-273-4200) • Austin Powers in Goldmember; Barbershop; Blue Crush; City by the Sea; Feardotcom; Men in Black 2; My Big Fat Greek Wedding; One Hour Photo; Road to Perdition; Serving Sara; Signs; Spider-Man; Spy Kids 2; Stealing Harvard; Stuart Little 2; Swimfan; Undisputed; XXX

72. UA Hylan Plaza
107 Mill Rd., at Hylan Blvd., New Dorp (718-351-0805) • City by the Sea; My Big Fat Greek Wedding; One Hour Photo; Stealing Harvard; XXX

73. UA Movies at Staten Island
141 E. Service Rd., at Victory Blvd., Travis (718-983-9600) • Austin Powers in Goldmember; Barbershop; City by the Sea; The Good Girl; Men in Black 2; Mostly Martha; My Big Fat Greek Wedding; One Hour Photo; Road to Perdition; Serving Sara; Signs; Spider-Man; Spy Kids 2; Stealing Harvard; Swimfan; XXX

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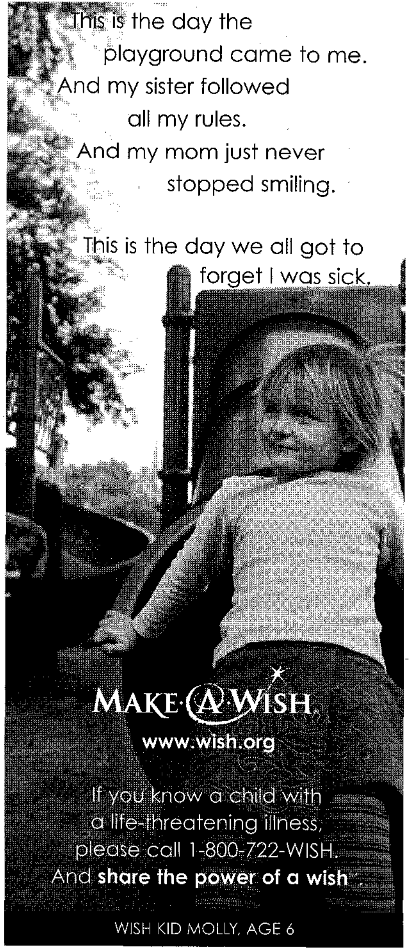

This is the day the
playground came to me.
And my sister followed
all my rules.
And my mom just never
stopped smiling.

This is the day we all got to
forget I was sick.

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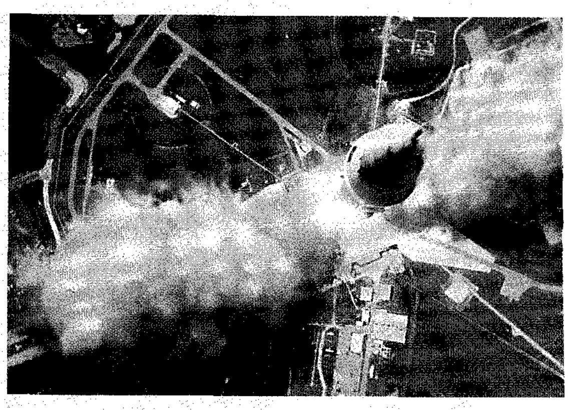
Opening

Houston, We Have a Big Screen

The astronauts aboard **Apollo 13** never made it to the moon. But the 1995 film about that mission has boldly gone where no film has gone before: It's the first live-action picture to be digitally remastered for an Imax screen. "I've always dreamed of making an Imax," director Ron Howard says. "Who would've thought that I already had?" Tom Hanks, Kevin Bacon, and Bill Paxton star as the astronauts bound for the moon who, after an explosion damages their ship, find themselves in a space race to get home before their air and power supplies run out. "There's no question that as a storyteller I grew making *Apollo 13*," Howard says. "I gained an additional respect for audiences because we removed the theatrics. I couldn't push certain melodramatic hot buttons because we wanted to make the film authentic, not embellish on the emotional side. I never could've confidently made *A Beautiful Mind* without *Apollo 13*." And though he's an Imax fan, Howard had trepidations about this release. "The film wasn't shot with screens larger than the Ziegfeld in mind," he says. "I wasn't sure the technology would work. There's a lot of spectacle, of course, but it's really a character-driven piece. What convinced me was the launch sequence—the lift-off looks great, but it was the close-ups that proved this could work." While always compelling, the film has been tightened up a bit this time around. "Originally, we went to pains to explain procedures, and often repeated ideas," Howard says. "In reworking the movie, I found certain things redundant. The Imax allowed us to make many cuts—the overall experience is greatly enhanced." Opens September 20 at Sony Lincoln Square Imax Theater. B.K.



Museums, Societies, Etc.

74. American Museum of the Moving Image
36-01 35th Ave., Astoria (718-784-0077); $8.50. • "Master Class: The Art of Cinematography." 9/21: *Personal Velocity* (2002). 9/22: *The Limey* (1999).

75. Anthology Film Archives
32 Second Ave. (212-505-5110); $8. • 9/18: *Mahagonny* (1980). 9/19–9/25: *Siddhartha* (1972)

76. Film Forum
209 W. Houston St. (212-727-8110); $9.75. • "William Wyler." 9/18–9/19: *Doodsworth* (1936); *Dead End* (1937). 9/20–9/21: *The Letter* (1940); *Jezebel* (1938). 9/22–9/23: *The Collector* (1965); *The Children's Hour* (1961). 9/23: *Glamour* (1934); *The Love Trap* (1929). 9/24: *The Big Country* (1958). 9/25–9/26: *The Westerner* (1940); *Hell's Heroes* (1930).

77. Goethe-Institut New York
1014 Fifth Ave., nr. 82nd St. (212-439-8700); free. • "Women in German Film." 9/18: *The April Children* (1998). 9/25: *Nowhere to Go* (1999).

78. Instituto Cervantes
122 E. 42nd St., Suite 807 (212-689-4232); free. • "Recent Latin American Cinema." 9/18: *Sol de Otoño* (1996). 9/25: *Un Lugar en el Mundo* (1992).

79. National Museum of the American Indian
1 Bowling Green (212-514-3737); free. • 9/20: *Skins* (2002).

80. New York Society for Ethical Culture
2 W. 64th St. (212-874-5210); $3. • 9/20: *Dead Man Walking* (1995).

81. N.Y. International Independent Film Festival
189 Second Ave. (866-468-7619); free–$10. • All films are from 2002. 9/19: *Last Word*; *Butterfly Angels*; *New York Money Fights*. 9/20: *All Night Long*; *Going Home*; *Glory Hound*; *Hacks*; *The Bullies*; *Pillowfighter*; *Manfast*; *My Sister's Wedding*; *Shallow Deep*. 9/21: *Still Life*; *Bridges and Tunnels*; *Leather and Iron*. 9/22: *True Dreams*; *Economics 101*; *Evidence*; *Berling Sea Memoir*; *Butcher's 15*; *The Glass Pool Incident*; *Lazy Jack*. 9/23: *Dylan and Mike*; *The Loop*; *Zombie Jack*. 9/24: *Just Add Pepper*; *Shock the Monkey*; *The Incredible Cluck*; *De Colores*; *Pageant*. 9/25: *It's All About Me*; *I Tremble Waiting*; *Passing the Test*; *Dead in This World*; *The Party*; *La Tropical*; *Guru Wayne*.

82. Sony IMAX Lincoln Square
1988 Broadway, at 68th St. (212-LOEWS#638); $9.50. • *Across the Sea of Time*; *Apollo 13*; *China: The Panda Adventure*; *Mysteries of Egypt*; *Space Station*.

83. Symphony Space/The Leonard Nimoy Thalia
2537 Broadway, at 95th St. (212-864-5400); $9. • "All About Eves." 9/21: *Gone With the Wind* (1939). 9/22: *The Women* (1939); *Carmen Jones* (1954).

84. The Screening Room
54 Varick St. (212-334-2100); $9. • "Frame by Frame: 2002 Documentary Showcase." 9/18: *The Young and the Dead*; *Smashed*. 9/19: *Ruthie & Connie*. 9/20: *Atomic Ed & the Black Hole*; *The Bronx Boys*; *The Collector of Bedford Street*; *Facing Arthur*; *Nine Good Teeth*; *Secret Lives*. 9/21: *Con Man*; *Murder on a Sunday Morning*. 9/22–9/23: *Thoth*. 9/24: *Blue Vinyl*.

85. The Woodstock Film Festival
109 Mill Hill Road. (845-679-4265); $25. • 9/19: *Chico* (2002); *Bound for Glory* (1977); *America So Beautiful* (2001); *Personal Velocity* (2002); *Horns and Halos* (2002). 9/20: *Cradle Will Rock* (1999); *Kwik Stop* (2002); *Manic* (2002); *Standing in the Shadows of Motown* (2002); *Just a Kiss* (2002); *May* (2002); *Schmelvis: The Search for Elvis's Jewish Roots* (2002); *Uncle Frank* (2001); *Funny Ha Ha* (2002); *Blue Car* (2002); *America So Beautiful* (2001); *Chico* (2002). 9/21: *Pipe Dream* (2002); *Love in the Time of Money* (2002); *Gerry* (2001); *The Grey Zone* (2002); *Mala Noche* (1985); *Spellbound* (2002); *Shot in the Dark* (2002); *West 47th St.* (2001); *Washington Heights* (2002); *May* (2002); *Kwik Stop* (2002); *Il Posto* (1961); *Khaled* (2001). 9/22: *Khaled* (2001); *Interview With the Assassin* (2002); *Blue Car* (2002); *Far From Heaven* (2002); *Lifestyles of the Poor and Unknown* (2002); *The Agronomist* (2002); *Washington Heights* (2002); *Love in the Time of Money* (2002); *Just a Kiss* (2002); *The Grey Zone* (2002); *Shot in the Dark* (2002); *Pipe Dreams* (2002).

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cue

Theater

Edited by Ada Calhoun

Broadway

Previews and Openings

Amour
Michel Legrand's tale of a Paris postal worker who discovers he can walk through walls was a hit in France, and now director James Lapine brings the romantic musical to Broadway. $60–$85. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Previews begin 9/20 for a 10/20 opening. • Music Box Theatre, 239 W. 45th St. (212-239-6200).

Flower Drum Song
Lea Salonga stars in this updated production of the Rodgers and Hammerstein musical about Chinese immigrants in San Francisco who convert an old theater into a nightclub. $65–$100. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Previews begin 9/23 for a 10/22 opening. (See box.) • Virginia Theatre, 245 W. 52nd St. (212-239-6200).

Say Goodnight Gracie
Frank Gorshin is George Burns in this one-man show by Rupert Holmes. Before he can join Gracie in heaven, Burns must give one final performance. $60–$65. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Previews began 9/17 for a 10/10 opening. • Helen Hayes Theatre, 240 W. 44th St. (212-239-6200).

Now Playing

Aida
Disney's epic musical about the love affair between a Nubian slave and a cute Egyptian prince, with music by Elton John and lyrics by Tim Rice. Eye-popping sets and costumes by Bob Crowley. $25–$95. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Palace Theatre, 1554 Broadway, at 47th St. (212-307-4747).

Beauty and the Beast
The family-friendly musical adaptation of Disney's film is no *Lion King*, but it's still entertaining kids by the busload. $25–$95. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Lunt-Fontanne Theatre, 205 W. 46th St. (212-307-4747).

The Boys From Syracuse
Strappy-heeled, a courtesan chorus decorates Scott Ellis's otherwise twinkle-less production of the 1938 Rodgers and Hart mistaken-identity musical based on Shakespeare's *A Comedy of Errors*. $25–$90. Tues.–Sat. at 8, Wed., Sat., and Sun. at 2. Opened 8/18. Through 10/20. • American Airlines Theatre, 227 W. 42nd St. (212-719-1300).

★ Cabaret
American Beauty director Sam Mendes's Tony-winning adaptation of the musical based on Christopher Isherwood's *Berlin Stories* is dark in spirit and light on clothes. The decadent world of Weimar-era Berlin cabaret is re-created, appropriately enough, in what was once the notorious nightclub Studio 54. Raul Esparza and Molly Ringwald star. $45–$95. Mon., Tues., Thurs.–Sat. at 8, Sun. at 7, Sat. and Sun. at 2. Opened: 3/19/98. • Studio 54, 254 W. 54th St. (212-239-6200).

★ Chicago
This lurid musical about the celebrity potential of female murderers won six Tonys in 1996. In this stylish production, choreographed by Ann Reinking (after Bob Fosse) and directed by Walter Bobbie, female inmates in a Jazz Age Chicago prison vie for the attention of a flashy lawyer (now *Six Feet Under*'s Michael C. Hall) and the tabloid press. $20–$90. Tues., Thurs.–Sat. at 8, Sun. at 6:30, Wed. and Sat. at 2. Opened: 11/14/96. • Shubert, 225 W. 44th St. (212-239-6200).
• Shubert, 225 W. 44th St. (212-239-6200).

★ 42nd Street
Times Square has changed a lot since Ruby Keeler got her big break in the 1933 film version of *42nd Street*, but songs like "Come and Meet Those Dancin' Feet" still make a girl want to tap-dance. Snappily directed by Mark Bramble, with exuberant choreography by Randy Skinner. $25–$98.95. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Ford Center for the Performing Arts, 213 W. 42nd St. (212-307-4100).

★ Frankie and Johnny in the Clair de Lune
Putting Michelle Pfeiffer's movie adaptation to shame, Edie Falco (*The Sopranos*) and Stanley Tucci (*Big Night*, *Joe Gould's Secret*) headline this revival of Terrence McNally's heart-wrenchingly funny and tender play about a waitress and a short-order cook in New York who spend the night together. $35–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Through 12/29. • Belasco Theatre, 111 W. 44th St. (212-239-6200).

The Goat, or Who Is Sylvia?
Edward Albee's Tony-winning new drama follows a successful architect who, at the pinnacle of his career, must confess to his wife and son the awful secret of his affair with, yes, a goat. Stars Sally Field and Bill Irwin. $25–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • John Golden Theatre, 252 W. 45th St. (212-239-6200).

The Graduate
Kathleen Turner plays Mrs. Robinson in Terry Johnson's stage adaptation of the 1967 film. (Linda Gray, who played the role in London, will take over during Turner's vacation, 9/17–9/22.) Co-starring *American Pie*'s Jason Biggs, and Kelly Overton. $21–$81. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Plymouth Theatre, 236 W. 45th St. (212-239-6200).

★ Hairspray
Good morning, Baltimore! Nineteen sixty-two optimism prevails in this sensational new musical charmer based on John Waters's 1988 film. Plump teen Tracy Turnblad (Marissa Jaret Winokur) wins over the hunk and the world as a dancer and integrationist on *The Corny Collins Show*. $65–$100. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened 8/15. • Neil Simon Theatre, 250 W. 52nd St. (212-307-4100).

Into the Woods
Vanessa Williams stars in Stephen Sondheim's mythic musical, a shadowy journey through the fairy-tale forests of Cinderella, Little Red Riding Hood, and others. Music and lyrics by Sondheim; book and direction by James Lapine. $40–$95. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Broadhurst Theater, 235 W. 44th St. (212-239-6200).

Les Misérables
An audacious button-pusher based on the Victor Hugo novel, with over-the-top songs like "Do You Hear the People Sing?" and "I Dreamed a Dream." $20–$85. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 3/12/87. • Imperial Theater, 249 W. 45th St. (212-239-6200).

★ The Lion King
Based on the popular Disney movie, this inventive production is wrought with joyful mastery by experimental director Julie Taymor. Rewarded with a bouquet of Tonys in 1998. $25–$100. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. Opened: 11/13/97. • New Amsterdam Theater, 214 W. 42nd St. (212-307-4747).

Mamma Mia!
An unabashedly silly feel-good musical about a young bride-to-be and her single mom, scored with 22 shimmery disco tunes by Abba's Benny Andersson and Björn Ulvaeus. $55–$98.75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Winter Garden Theater, 1634 Broadway, at 50th St. (212-563-5544).

★ Metamorphoses
Writer-director Mary Zimmerman's striking meditation on mutability was one of the fall's most surprising successes. Zimmerman and her company put a 27-foot-long pool of water to perfect use, stressing the elemental nature of Ovid's classic tales of Midas, Narcissus, and more. $35–$75. Tues.–Sat. at 8, Wed. and Sat. at

Talent

Talking New York

"Some songs people put in front of you, and then you sing them and they come alive inside you," says **Barb Jungr**, an English chanteuse raised in the industrial climes of Lancashire. Time was when Jungr was tilting her repertoire in the direction of Europe, toward Brel and Piaf, and being compared to Juliette Greco and Serge Gainsbourg. Then came the evening when, as Jungr describes it, she was sitting on the floor, nursing a glass of red wine, when a voice in her head suddenly demanded that she sing the work of the very American Bob Dylan. "I said to myself, *Don't be ridiculous*," laughs Jungr, a strawberry blonde with a ready smile, "and then came the voice one more time." A new evening of cabaret was born. Jungr has performed her Dylan show (it includes "Tangled Up in Blue" and "Forever Young") in Korea and Norway and for two weeks of sold-out shows in London, all the while casting a hopeful glance across the Atlantic. "Of course, we all want to play New York," says Jungr, whose Dylan CD, *Every Grain of Sand*, was released in the U.S. on September 3, and who's appearing at the Flea Theater September 24 through October 12. "My feeling, my intuition, tells me people will understand what I'm doing." (See "Nightlife: Cabaret," page 104.) MATT WOLF

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2, Sun. at 3. • Circle in the Square Theatre, 1633 Broadway, at 50th St. (212-239-6200).

★ Oklahoma!
Choreographer Susan Stroman (*The Producers*) and director Trevor Nunn (*Les Miz*) bring their acclaimed revival of the Rodgers and Hammerstein classic Stateside. A smash hit in London, this high-kicking, war-whooping production features Patrick Wilson as Curly, Josefina Gabrielle as Laurey, and Shuler Hensley as a dark, dangerous, but remarkably sympathetic Jud. $20–$95. Mon.–Sat. at 8, Wed. and Sat. at 2. • Gershwin Theatre, 222 W. 51st St. (212-307-4100).

The Phantom of the Opera
Andrew Lloyd Webber's campy version of the macabre tale, given an opulent spin by director Hal Prince. $20–$90. Mon.–Sat. at 8, Wed. and Sat. at 2. Additional performance 9/15 at 8. Opened: 1/26/88. • Majestic Theater, 247 W. 44th St. (212-239-6200).

★ The Producers
Max Bialystock and Leo Bloom produce the ultimate "surefire flop," *Springtime for Hitler*, in Mel Brooks's triumphant musical and Tony Award record-setter. Based on his Oscar-winning 1968 film, directed and choreographed with aplomb by Susan Stroman, this giddy romp remains the hottest ticket in town, even though Brad Oscar and Steven Weber have replaced stars Lane and Broderick. $30–$100. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • St. James Theatre, 246 W. 44th St. (212-239-6200).

★ Proof
Anne Heche dazzles as a young woman mourning the death of her mentally unstable mathematician father. Not making things any easier are her type-A sister, a nosy graduate student (Neil Patrick Harris), and a groundbreaking proof of uncertain provenance that appears in her late father's office. Surprisingly hot chemistry between Harris and Heche. $20–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Walter Kerr Theatre, 219 W. 48th St. (212-239-6200).

Rent
The late Jonathan Larson's hauntingly scored, Pulitzer-winning reimagining of Puccini's *La Bohème* as lived by a gaggle of East Village hipsters ('N Sync's Joey Fatone is filmmaker Mark Cohen) at the peak of grunge and the AIDS epidemic. $35–$95. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 4/29/96. • Nederlander Theater, 208 W. 41st St. (212-307-4100).

Thoroughly Modern Millie
Earnest Tony winner based on the 1967 film about a gold-digging Jazz Age flapper (Sutton Foster), her slumming best friend, and the men they love. Thoroughly perky. $60–$95. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Marquis Theatre, 1535 Broadway (212-307-4100).

★ Urinetown
A water shortage forces city-dwellers to comply with a pay-per-pee system in this quirky parody of, and loving ode to, the modern musical. $35–$95. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun at 3. • Henry Miller, 124 W. 43rd St. (212-239-6200).

Off Broadway

Previews and Openings

Bailegangaire: The Town Without Laughter
Senile old Mommo (played by Olivier Award winner Pauline Flanagan) tells all in this production written and directed by Irish playwright Tom Murphy. $35–$40. Tues.–Sat. at 8, Sat. and Sun. at 3. Previews begin 9/24 for a 10/3 opening. Through 11/17. • The Irish Repertory Theatre, 132 W. 22nd St. (212-727-2737).

Bartenders
Louis Mustillo's new play about his personal heroes: the men who serve the drinks. $35. Tues.–Fri. at 8, Sat. at 7 and 10, Sun. at 3. Previews began 9/18 for a 9/26 opening. • Phil Bosakowski Theatre, 345 W. 45th St. (212-206-1515).

Betty Rules
Politically active five-piece girl band Betty has been around for fifteen years. This fall, its members present the group's colorful story in theatrical form. Directed by Michael Greif (*Rent*). $29.90–$44.90. Tues.–Thurs. at 8, Fri. and Sat. at 7 and 10, Sun. at 5. Previews begin 9/21 for a 10/15 opening. (See box.) • Zipper Theatre, 336 W. 37th St. (212-239-6200).

Between Iraq and a Hard Place
Comedienne Jill Turnbow's one-woman show about entertaining the troops on a cruise ship in the Persian Gulf during Operation Desert Storm. $22. Wed.–Sun. at 8. Through 10/6. • The Producers Club, Royal Theater, 358 W. 44th St. (212-206-1515).

★ Burn This
A formidable cast (Catherine Keener, Edward Norton, Ty Burrell, Dallas Roberts) leads the new Signature Theatre Company production of Lanford Wilson's 1987 play. $65. Tues.–Sat. at 8. Wed., Sat., Sun. at 3. Opens 9/19. • Union Square Theater, 100 E. 17th St. (212-307-4100).

The Butter and Egg Man
Atlantic Theater Company's 1925 comedy by George S. Kaufman about a young midwestern man who lands in New York and tries his luck at show business. $45. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. Previews began 9/12 for a 10/2 opening. • Atlantic Theater Company, 336 W. 20th St. (212-239-6200).

Call the Children Home
A family mystery unfolds in this musical set in a turn-of-the-last-century New Orleans brothel. $48. Mon., Wed.–Sat. at 8, Sat. at 2:30, Sun. at 3. Previews began 9/12 for a 9/23 opening. Through 10/13. • Primary Stages, 354 W. 45th St. (212-333-4052).

Happy Days
Samuel Beckett's *Happy Days* premiered at the Cherry Lane in 1961 and returns this week, directed by Joseph Chaikin, with Joyce Aaron as its sorrowful heroine, Winnie. $45. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. Previews began 9/17 for a 9/29 opening. • Cherry Lane Theatre, 38 Commerce St. (212-239-6200).

In Real Life
Daniel Sullivan directs Charlayne Woodard (whose breakthrough was in *Ain't Misbehavin'*) in an autobiographical play about her life as a young actress. $45. Tues.–Sun. at 7:30. Sat.–Sun. at 3. Previews began 9/17 for a 10/8 opening. • Manhattan Theatre Club, Stage II, 131 W. 55th St. (212-581-1212).

Jolson & Company
This new musical about Al Jolson, the legendary "Jazz Singer," follows his epic career (1915–1950) through vaudeville, Broadway, radio, and talkies. $65. Tues.–Sat. at 8, Wed. and Sat. at 2:30, Sun. at 3. Previews began 9/12 for a 9/29 opening. • Century Center for the Performing Arts, 111 E. 15th St. (212-239-6200).

Little Ham: A Harlem Jazzical
Con man Little Ham defends Harlem from the mob in this musical based on Langston Hughes's 1936 farce of the same name. $65. Tues.–Sat. at 8, Wed.–Sat. at 2, Sun. at 3. Previews began 9/12 for a 9/26 opening. • John Houseman Theatre, 450 W. 42nd St. (212-239-6200).

A Man of No Importance
World premiere of a musical based on the 1994 film about a Dublin bus driver who moonlights with an amateur theater company and gets into trouble with the Church for putting on *Salome*. $65. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Previews began 9/12 for a 10/10 opening. • Mitzi E. Newhouse Theater, 150 W. 65th St. (212-239-6200).

The Mayor's Limo
From the producer of *Tony 'n' Tina's Wedding* comes this new interactive comedy about a homeless man arrested for urinating on the mayor's limousine. $45. Tues.–Sat. at 8, Sun. at 7, Sat. at 2, Sun. at 3. Previews began 9/17 for a 9/25 opening. • Kraine Theatre, 85 E. 4th St. (212-353-3101).

Ground Rules Except where noted, Broadway shows begin at 8 and are dark Monday. Stars (★) indicate our editors' recommendations. Wallet-watchers should keep in mind the TKTS booths, where discount tickets are available (for that day's performance only) to many Broadway and Off Broadway shows. TKTS booths are at Broadway and 47th Street and in temporary quarters at South Street Seaport's Pier 17; call 212-768-1818 or visit www.tdf.org for more info. Involved in a production and want to submit details for a possible listing? Call 212-508-0740.

Modigliani
Revival of Dennis McIntyre's 1978 play about three days in the life of the Italian artist during World War I. $30. Tues.–Sat. at 8, Sat. and Sun. at 2:30. Previews begin 9/19 for a 9/22 opening. • St. Peter's Theatre, 619 Lexington Ave., at 54th St. (212-239-6200).

My Old Lady
A man inherits an apartment, but when he arrives, he finds his father has already installed two tenants. Written by Israel Horovitz and directed by David Esbjornson. $60. Tues.–Sat. at 8, Sat at 2, Sun. at 3 and 7. Previews began 9/12 for a 10/3 opening. • Promenade Theatre, 2162 Broadway, at 76th St. (212-239-6200).

She Stoops to Conquer
This British class comedy wowed the 1773 Covent Garden crowd. Now Miss Hardcastle and Mr. Marlow come to St. Mark's Place. $30–$40. Tues. at 7, Thurs.–Sat. at 8, Wed., Sat., and Sun. at 2. Previews began 9/17 for a 9/22 opening. Through 11/10. • Pearl Theatre, 80 St. Mark's Pl. (212-598-9802).

★ The World Over
Playwrights Horizons presents hip up-and-comer Keith Bunin's new play, *The World Over*, an epic adventure about the lost prince of a mythical land who travels the world to reclaim his birthright. Seven actors perform more than 30 roles. $50. Tues.–Sat. at 8, Sat. at 3, Sun. at 3 and 7:30. Previews began 9/6 for a 10/1 opening. Through 10/13. • The Duke on 42nd Street, 229 W. 42nd St. (212-239-6200).

Now Playing

Anna Christie
Cold Productions (*The Exonerated*) and Chance Michaels present Eugene O'Neill's 1922 Pulitzer Prize–winning drama. $15. Mon., Thurs.–Sat. at 8. Sun. at 5. Through 9/26. • The Studio Theatre, 145 W. 46th St. (212-206-1515).

Birdy's Bachelorette Party
Celebrate the upcoming wedding of a sweet legal secretary to her construction-worker boyfriend with wacky antics including a lingerie show, karaoke, and a sex-toy demonstration. Expect audience participation and lots of real bachelorette parties taking place in the audience. $60 includes postshow admission to the club. Fri.–Sat. at 8. • Culture Club, 179 Varick St. (212-352-3101).

Blue Man Group: Tubes
You've seen the Intel commercials, now see the painted men in real life. Props include toilet paper and cereal. Popular with tourists and kids. $55–$65. Tues.–Thurs. at 8; Fri. at 7 and 10; Sat. at 4, 7, and 10; Sun. at 2, 5, and 8. • Astor Place Theatre, 434 Lafayette St. (212-254-4370).

Comedy of Errors
Aquila Theatre Company's popular adaptation of Shakespeare's comedy. $45. Tues.–Fri. at 8, Sat. at 5 and 9, Sun. at 2 and 5. • Theatre Row's Clurman Theatre, 410 W. 42nd St. (212-239-6200).

Con Todas Las de la Ley (All the Law Allows)
Repertorio Espanol begins its thirty-fifth year with this bittersweet comedy about dreams deferred for the Colombian Theatre Festival (which runs through 9/29). $25–$40. Through 9/23. • Gramercy Arts Theatre, 138 E. 27th St. (212-889-2850).

★ De La Guarda
A raucous show that's part carnival, part rock concert, and almost entirely airborne. Plan on audience participation and mist. $20–$50. Tues.–Fri. at 8, Fri. at 10:30, Sat. at 7 and 10, Sun. at 7. • Daryl Roth Theatre, 20 Union Square East, at 15th St. (212-239-6200).

The Donkey Show
A wild, loose disco-musical adaptation of *A Midsummer Night's Dream*, with even looser morals. Cable sex icon Robin Byrd hosts on Wednesdays. $39. Wed.–Sat. at 8, Fri. and Sat. at 10:30. • El Flamingo, 547 W. 21st St. (212-307-4100).

Endpapers
A new comedy about the office politics of an independent publishing house, by Thomas McCormack, the former CEO of St. Martin's Press. $45–$65. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Variety Arts Theatre, 110 Third Ave. (212-239-6200).

★ Forbidden Broadway 20th Anniversary Celebration
Current targets of this long-running spoof of musicals

past and present include: "saucy Fosse" choreography, the "tongue-spraining" lyrical stylings of Steven Sondheim, and "all the Nazi musicals" (*Cabaret, The Producers,* and *The Sound of Music*). $49.50–$57. Mon., Tues., Fri., and Sat. at 8:15, Sun. at 3:30 and 7:30, Wed. and Sat. at 2:30. • Douglas Fairbanks Theatre, 432 W. 42nd St. (212-239-6200).

Harlem Song
George C. Wolfe's new musical at the Apollo Theatre traces the music and culture of Harlem from the twenties to the present. $20–$55. Sat. at 8, Sun. and Mon. at 7, Sat. at 2 and 5, Sun. at 3. • Apollo Theatre, 253 W. 125th St. (212-307-7171).

I Love You, You're Perfect, Now Change
They're here. They're straight. Get used to it. A musical revue about heterosexual love. $49.50–$60. Mon., Tues., Fri., and Sat. at 8, Wed. and Sat. at 2:30, Sun. at 3 and 7:30. • Westside Theatre, 407 W. 43rd St. (212-239-6200).

Joe
Launching P.S. 122's fall season, the latest from experimental playwright Richard Maxwell is a musical breakdown of one man's life, performed by five actors. $12–$20. Wed.–Sun. at 8:30. Through 9/22. • P.S. 122, 150 First Ave. (212-477-5288).

Julius Caesar
Popular experimental group Axis Company presents Shakespeare's *Julius Caesar* as a psychological journey in which the people of Rome are "convicts of their errors." $10. Thurs.–Sat. at 8. • The Axis Theatre, 1 Sheridan Sq. (212-807-9300).

Late Night Catechism
Another interactive comedy (this one set in Catholic school) from the producers of *Tony 'n' Tina's Wedding*. $40. Wed. at 2, Fri. and Sat. at 8, Sat. and Sun. at 3. Opened 10/3/96. • St. Luke's Church, 308 W. 46th St. (212-239-6200).

Love, Janis
A bio-musical based on the book *Love, Janis* by Joplin's sister Laura and performed by a trio of actresses. $45–$100. Mon, Wed.–Fri. at 8, Sat. at 7 and 10:30, Sun. at 3 and 7:30. • Village Theater, 158 Bleecker St. (212-307-4100).

Menopause the Musical
A parody about "the change," set in Bloomingdale's. $49.50. Tues.–Sat. at 8, Wed., Sat., and Sun. at 3. • Theatre Four, 424 W. 55th St. (212-239-6200).

Monday Night Magic
Internationally known magicians munch on glass, puncture flailing assistants with swords, steal your watch, yank rabbits from hats, etc., all in an intimate setting. $29.50–$32.50. Mon. at 8. • McGinn/Cazale Theater, 2162 Broadway, at 76th St. (212-615-6432).

Naked Boys Singing
Just like a regular musical revue, but without pants. $35–$65. Mon., Wed.–Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7. No performance 9/11. • Actor's Playhouse, 100 Seventh Ave. So. (212-239-6200).

★ Our Lady of 121st Street
Philip Seymour Hoffman directs this Labyrinth Theater Company production of a play by Stephen Adly Guirgis about a group of old friends brought together by the death of a feared and beloved nun from their childhood. $37.50. Mon.–Sat. at 8, Sat. at 3. Extended through 10/12. • CenterStage, 48 W. 21st St., fourth fl. (212-206-1515).

Perfect Crime
Warren Manzi's long-running thriller is about a psychiatrist (Catherine Russell) accused of killing her rich husband, and the police detective (Michael Minor) who falls for her. $40. Mon., Thurs.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3 and 7. • Duffy Theater, Broadway at 46th St. (212-695-3401).

The Prince and the Pauper
A new musical based on the Twain novel, with music and lyrics by Neil Berg, additional lyrics by Bernie Garzia, and book by Garzia and Ray Roderick. $40–$60. Tues.–Thurs. at 7:30, Fri. and Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Lambs Theatre, 130 W. 44th St. (212-239-6200).

Puppetry of the Penis
An oddly innocent lesson in "the ancient Australian art of genital origami." $29.90–$39.90. Tues.–Thurs. at 8, Fri. and Sat. at 7 and 9:30, Sun. at 7. • John Houseman Theatre, 450 W. 42nd St. (212-239-6200).

Ricky Jay: On the Stem
Sleight-of-hand master Ricky Jay's latest show. As usual, admirer David Mamet directs. $65. Tues.–Sat. at 8, We. at 2 and 7. Sun. at 3. • Second Stage Theatre, 307 W. 43rd St. (212-246-4422).

Roman Nights
The 25-year friendship between Italian actress Anne Magnani and playwright Tennessee Williams is immortalized in this new play by Franco D'Alessandro. $25–$40. Tues.–Fri. at 8. Sat.–Sun. at 3. Sat. at 8. • DR2 Theatre, 103 E. 15th St. (212-239-6200).

Saint Latrice
A play about a 13-year-old food demonstrator and her fractured relationship with a 40-year-old carpet salesman. Inspired by Mexican devotional art and Hans Christian Anderson. $15. Thurs.–Sun. at 8. Through 9/29. • P.S. 122, 150 First Ave. (212-477-5288).

Split
Award-winning playwright Michael Weller's comic drama documents the breakup of a "perfect couple" and the effect it has on their friends. $35. Mon., Wed.–Sat. at 8, Sat. at 3, Sun. at 7. • The Lion Theatre, 410 W. 42nd St. (212-279-4200).

Stomp
A boisterous riot of found-object percussion. $35–$60. Tues.–Fri. at 8, Sat. at 7 and 10:30, Sun. at 3 and 7. Opened: 2/27/94. • Orpheum, 126 Second Ave. (212-477-2477).

★ Take Me Out
Remember all that flap about Mike Piazza, is he or isn't he? Well, Richard Greenberg's new play (a co-production with London's Donmar Warehouse) is about a baseball player at the top of his game who *is*, and comes out as such to the media. $45. Tues.–Sat. at 8, Sat. and Sun. at 2, Sun. at 7. Through 9/29. • The Public Theater's Anspacher Theater, 425 Lafayette St. (212-239-6200).

Three-Cornered Moon
Keen Company revives this 1933 screwball comedy about a Brooklyn family facing financial ruin. $15. Wed.–Sat. at 8, Sun. at 5. Through 9/29. • Blue Heron Arts Center, 123 E. 24th St. (212-560-7284).

Tony 'n' Tina's Wedding
A wedding and reception, with Italian buffet, champagne, and wedding cake. Wonderfully tacky—and, with more than 4,000 performances, it's lasted longer than a lot of real marriages. $75–$80. Thurs.–Sun. at 7, Sun. at 2. Resumes performances 9/29. • St. Luke's Church, 308 W. 46th St., and Vinnie Black's Coliseum, Hotel Edison, 221 W. 46th St. (212-239-6200).

Underneath the Lintel
In Glen Berger's well-paced drama, a librarian begins a peculiar investigation after discovering a returned book that is 123 years overdue. $40. Tues.–Sat. at 8, Sat. and Sun. at 3. • SoHo Playhouse, 15 Vandam St. (212-239-6200).

The Vagina Monologues
Eve Ensler's oral history of a body part stitches together testimony from women from all over the world. $55. Tues.–Sat. at 8, Sat. at 5, Sun. at 3 and 7:30. • Westside Theatre, 407 W. 43rd St. (212-239-6200).

Off-Off Broadway

A Director's Perspective of Antony and Cleopatra
Director Mark Lamos takes actors through key scenes of the play, allowing the audience to witness the process of role development. 9/23 only. • Connelly Theatre, 220 E. 4th St. (212-772-4448).

Abra-Cashetta
"Turning tricks as never before," drag enchantress Cashetta reinvents herself as a magician. Expect silk flowers and confetti to fly . . . $10. Sundays at 10. Through 10/13. • Fez Under Time Cafe, 380 Lafayette St. (212-533-2680).

Angry Jellow Bubbles
They are women, hear them talk about their lives. Features monologues, movement, and music. $12. Saturdays at 8. Through 10/5. • New Dance Group Arts Center, 254 W. 47th St. (212-465-3410).

Artists of Tomorrow Festival
Girl-centric theater company Six Figures presents a festival of ten theater pieces by up-and-coming performers. $10–$15. Through 9/22. • West End Theatre, 263 W. 86th St. (212-696-8931).

Barriers
Asian-Muslim-American family struggles in the wake of September 11. $15. Fri. and Sat. at 7:30, Sun.

Previews

Pacific Overhaul

"We're turning into some kind of weird Oriental minstrel show!" moans **Flower Drum Song**'s Wang Ta when his nightclub, the Club Chop Suey, becomes tourist fare. But a parade of happy Chinese caricatures is exactly what director-choreographer Robert Longbottom has by all accounts avoided in this Broadway revival of the 1958 Rodgers and Hammerstein musical. Starring Tony winner Lea Salonga (*Miss Saigon*) as Mei-Li, the refugee from Communist China who lands on a San Francisco stage, this lavish adaptation counters Asian-American criticisms with a celebrated new book by David Henry Hwang. Hwang looked to the original 1957 C. Y. Lee novel for guidance, and he and Longbottom came up with a show that attempts to preserve the beloved Rodgers and Hammerstein sensibility (palpable in songs like "I Enjoy Being a Girl" and "Grant Avenue") with a modern sense of what cultural assimilation is all about. (See "Broadway.")

PHOTOGRAPH BY CRAIG SCHWARTZ.

at 3 and 7:30. Through 9/22. • HERE, 145 Sixth Ave. (212-647-0202).

Blood in the Sink
A new play by Josh Ben Friedman. $15. Tues.–Sat. at 8. Previews began 9/18 for a 9/26 opening. Through 10/12. • Urban Stages, 259 W. 30th St. (212-352-3101).

The Chip Deffaa Invitational on 42nd Street
New York *Post* entertainment writer Chip Deffaa curates this theater festival of 25 shows, which includes Tony winner Thommie Walsh's Danny Kaye project, *Danny and Sylvia*, and *George M. Cohan in His Own Words*. For a detailed schedule, see www.chashama.org. $15. Through 10/15. • Chashama, 135 W. 42nd St. and 111 W. 42nd St. (212-206-1515).

Connections
Online dater Vernon Church's new comedy about looking for love on the Internet. $25. Previews began 9/18 for a 9/24 opening. Through 10/20. • Theater for the New City, 155 First Ave. (212-206-1515).

Craft
Manhattan marijuana-delivery-service guys scour the Lower East Side to recover a lost package of cocaine. $15. Thurs.–Sat. at 8:30, Sun. at 4. 9/19–10/6. • HERE, 145 Sixth Ave. (212-647-0202).

Criss Angel Mindfreak
A futuristic illusion and escape-art show. $15–$55. Mon. and Wed.–Sat. at 8, Fri. at 10:30, Sun. at 7, Sat. at 2 and 5, Sun. at 3. • The World Underground Theatre, Broadway, at 43rd. St. (212-307-4100).

David's Redhaired Death
Tooth and Nil Theatre Company presents a "girl meets girl" story about the trials and tribulations of redheads. $15. Thurs.–Sat. at 8. Through 9/21. • St. Mark's Theater, 94 St. Mark's Pl. (212-206-1515).

Eric and Nelson: "Men of Magic"
Two men of magic swallow razor blades, pull lit candles out of thin air, and perform various other feats of prestidigitation. $15. 9/23 and 9/24 at 8. • Theater M at Raw Space, 529 W. 42nd St. (212-761-4766).

Faster
Rattlestick Theatre presents a new play by Adam Rapp about two scam artists caught in a heat wave and preparing to sell a little girl. $35. Mon., Wed.–Sun. at 8. • Rattlestick Theater, 224 Waverly Pl. (212-627-2556).

Food for Thought: Lunch-Hour Theatre
Lunch-hour readings of one-act plays. This month: Mamet, Miller, Williams, and Christie. $38. Mon., Wed., and Thurs. 1-2. Through 12/19. • National Arts Club, 15 Gramercy Park So. (212-362-2560).

The Glamazons
Russ Meyer would be so proud. $12. Sundays at 8. Through 9/29. • Fez Under Time Cafe, 380 Lafayette St. (212-533-2680).

Golden Boy
Three former *Sopranos* cast members appear in this production of this 1937 boxing drama by Clifford Odets (who went on to do the screenplay for *The Big Sleep*). $15. Wed–Sun. at 8. Opens 9/25. Through 10/12. • The Theater at Raw Space, 529 W. 42nd St. (212-479-7719).

Gomorrah
This "pre- and post-apocalyptic romp" reinterprets the Book of Genesis. For example, "Adam becomes Jude, an androgynous avatar trapped in her claustrophobic garden." $15. Wed. and Fri. at 7. Fri. and Sat. at 10:30. Through 9/21. • HERE, 145 Sixth Ave. (212-647-0202).

Guyler Beguiled
Dark comedy about a Christian radio host and a lesbian. $20. Wed.–Sat at 8, Sun. at 3. Through 9/28. • Maverick Theater, 307 W. 26th St. (212-206-1515).

Heard (But Not Scene)
Two one-acts by Marc Chun. $15. Mon. and Tues. at 8. Through 9/24. • Red Room, 85 E. 4th St. (212-591-6272).

Hollywood Nurses
Good nurses go bad in this new comedy based on sixties pulp novels. $15. Schedule varies; call for details. • Chashama, 135 W. 42nd St. (212-206-1515).

Previews

Band of Sisters

"You have a spiritual resolve to make a difference . . . that's what's important about being an artist. Also, you know, having people love you and all that. And sex. And groupies." On a break from rehearsal, Amy Ziff, singer and cellist from the girl band Betty, called to talk about **Betty Rules**, the play she and fellow Betty members Elizabeth Ziff (pictured, left) and Alyson Palmer (center, with Amy at right) will be premiering this week at the Zipper Theater. "We originally wanted our theatrical debut to be really phantasmic, and then our director, Michael"—Greif, best known for directing *Rent*—"said, 'Why don't you just tell the story of being girls, and independent artists, in the music world?' And we trust Michael." So now the play is "a universal story of friendship and choices, of following a dream that keeps changing . . . We're exploring our relationship, which has endured for more than fifteen years. The relationship between bandmates is more intense than a marriage. You just destroy each other and build each other back up again." And where better to examine that complex union than at the Zipper, which, unlike most Off Broadway houses, has a full bar? (See "Off Broadway.") A.C.

Jacques Brel Is Alive and Well and Living in Paris
NYU's Steinhardt School of Education revives this 1968 musical about the wry, romantic Belgian singer in love with Paris. $15. Thurs.–Sat. at 8, Sun. at 3. Opens 9/19. Through 10/6. • Provincetown Playhouse, 133 MacDougal St. (212-998-5281).

Just Piddlin': A Dirt Road Operetta
Southern stereotypes introduce themselves in song. The show runs under an hour, was developed at a workshop led by Karen Finley, and features a dream ballet! $12. Thursdays at 7. Through 9/26. • The Duplex, 61 Christopher St. (212-255-5348).

La Musica/Talk to Me Like the Rain and Let Me Listen . . .
How's this for a double bill? Experimental theater company MC99 presents the world premiere of Marguerite Duras's *La Musica* and a multimedia production of Tennessee Williams's 1945 *Talk to Me Like the Rain and Let Me Listen . . .* $20. Thurs.–Sat. at 8, Sun. at 7. Through 9/29. • Connelly Theater, 220 E. 4th St. (212-414-5259).

Line
Off-Off Broadway's longest running play (28 years), Israel Horovitz's comedy is about five people waiting in line for no obvious reason. $10–$15. Wed. at 7, Fri. and Sat. at 9:30. • 13th Street Repertory, 50 W. 13th St. (866-468-7619).

MedeaMachine
Bloodthirsty girls in their panties = sexy? This former FringeNYC 2002 show about female serial killers dares to ask the question. $15. Thurs.–Sun. at 8. Through 9/29. • Present Company Theatorium, 196–198 Stanton St. (212-420-8877).

★ Mono
Steven Tanenbaum's interactive cult hit is set in a Lower East Side bar and stars a French sock puppet. Here's a twist: Please turn your cell phones *on*. $10–$15. Thurs.–Sat. at 8. • Surf Reality, 172 Allen St. (212-358-3447).

The Nuclear Family
With the help of wigs and a sadistic musical director, three improv guys present a day in the life of the American family. $15. Fridays at 10. Through 10/11. • The Culture Project at 45 Bleecker, 45 Bleecker St. (212-501-3920).

Peter and Vandy
The Paradise Theatre Company's new play in vignettes about a young urban couple and their struggles with intimacy. $15. Thurs.–Sat. at 8, Sun. at 3. Through 9/29. • Paradise Theatre, 64 E. 4th St. (212-206-1515).

Pulling
Four bitter bartenders have it out at a New York nightclub. $25. Wed.–Sat. at 8, Sun. at 2. Through 9/29. • Kirk Theatre at Theater Row Studios, 410 W. 42nd St. (212-279-4200).

Richard II
The Attic Show and Habitual Theatre pledge to present "Shakespeare you can understand" in this modern retelling of political thriller *Richard II*. $15. Thurs.–Sat. at 8, Sun at 3. Through 9/29. • The Brooklyn Lyceum, 227 Fourth Ave., Park Slope, Brooklyn (866-GOWANUS).

Straight-Jacket
Gay fifties matinee idol Guy Stone (Peter Stewart) has to choose between love and his career. $10–$15. Through 10/12. • 13th Street Repertory Theater, 50 W. 13th St. (866-468-7619).

Trueblinka
Adam Rapp's play about Southern religious fanatics gets a world premiere as the first show in *The Twilight Series*, a late-night theater showcase from Last Minute Productions. $5–$15. 9/19 at 11. • Maverick Theater, 307 W. 26th St. (212-206-1515).

Uncle Jimmy's Dirty Basement
Demented puppet-theater group the Elementals join self-described "post-Freudian jazz-punk cabaret" troupe Coocoohandler for a story about an exhibitionistic Midwesterner named Uncle Jimmy and his sidekick, Chuck Bob. $10–$15. Fri. at 8, 9/20–10/25. Sat. at 8, 10/12–10/26. • Bowery Poetry Club, 308 Bowery (212-308-8193).

Wa Zu
Avant-garde sound play by performance ensemble Slant based on a trip it took to China last year. $20. Thurs.–Sun. at 7:30, Sun. at 2:30. Through 9/29. • La MaMa E.T.C. (Annex Theater), 74A E. 4th St. (212-475-7710).

PHOTOGRAPH BY JEAN-CHRISTIAN BOURCART.

Art

Edited by Edith Newhall

Galleries

Solos

Madison Avenue and Vicinity

★ Roy Lichtenstein
A 53-foot-long maquette, preparatory drawings, collages, and source materials relating to the late artist's recently installed mural in the Times Square subway station at 42nd Street and Broadway; through 10/19. • Mitchell-Inness & Nash, 1018 Madison Ave. (212-744-7400).

★ Markus Lüpertz
New paintings from the series "Semiramis," inspired by the hanging gardens of Babylon built by Queen Semiramis; through 11/16. • Knoedler, 19 E. 70th St. (212-794-0550).

★ Maryan
Paintings, works on paper, and linoleum cuts from the sixties that depict solitary figures in brutal and theatrical poses and were made by the Polish-born artist (1927–1977) after he moved from Paris to New York in 1962; through 10/12. • Baumgold, 74 E. 79th St. (212-861-7338).

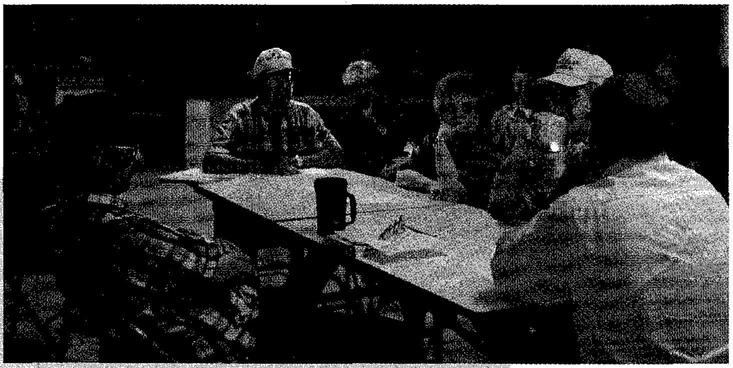
★ Christopher Tanner
Abstract paintings by the artist and performer that incorporate glitter, sequins, *faux* jewels, and plastic reflectors; through 10/12. • Zoubok, 1014 Madison Ave. (212-879-5858).

57th Street Area

★ Avigdor Arikha
Recent oil paintings, drawings, and pastels depicting still-life arrangements, interiors, and portraits, by the Paris-based artist; through 10/5. • Marlborough, 40 W. 57th St. (212-541-4900).

Photography

Local Color



Regular old town-hall meetings among farmers, teachers, and other community groups are transformed into provocative courtroom dramas in **Paul Shambroom**'s "Meetings," a series he began in 1999 that is currently on view at Julie Saul Gallery. Shambroom's numerous car trips around the country took him to town-hall meetings in, among other places, Dassel, Minnesota; Wadley, Georgia; and Sedgwick, Arkansas (pictured), where Shambroom caught the Board of Aldermen—and Alderwomen—in action. (Through October 12; see "Photography.")

Debra Bermingham/Walt Kuhn
Paintings and pastels of landscapes and interiors/Still lifes and portraits. Through 10/5. • DC Moore, 724 Fifth Ave. (212-247-2111).

★ Edwin Dickinson
Paintings of landscapes in Wellfleet, Massachusetts, and figure studies and still lifes; through 10/12. • De Nagy, 724 Fifth Ave. (212-262-5050).

★ Toland Grinnell
Hybrid sculptural works that suggest exaggerations of objects designed for leisure activities, among them a matched set of 34 portable trunks housing everything from his and her sinks to a wine cellar; through 10/19. • Boone, 745 Fifth Ave. (212-752-2929).

★ Sol LeWitt
New wall drawings; through 10/12. • PaceWildenstein, 32 E. 57th St. (212-421-3292).

★ Andrew Masullo
Small-scale abstract paintings that juxtapose quirky geometric shapes of white and brilliant color; through 10/19. • Washburn, 20 W. 57th St. (212-397-6780).

Michael Mazur
"The Inferno of Dante," a recently completed suite of 41 etchings and text illustrating Dante's explanation of sin and weakness, presented in a portfolio and in a bound, two-volume limited-edition book; through 11/9. • Ryan, 24 W. 57th St. (212-397-0669).

James McGarrell
Small narrative paintings and large narrative works in blue-and-white porcelain tile; through 10/12. • Adams, 41 W. 57th St. (212-644-5666).

Bettye Saar
"Colored: Consider the Rainbow," recent autobiographical assemblages and collages that portray the tangled roots of the artist's ancestry and are her interpretation and perception of prejudice; through 11/2. • Rosenfeld, 24 W. 57th St. (212-247-0082).

Soho and Tribeca

★ Chuck Connelly
Paintings from the past three years that capture the urban-meets-suburban character of the artist's Philadelphia neighborhood; through 10/12. • Lennon, Weinberg, 560 Broadway (212-941-0012).

★ Kaffe Fassett
Elaborately patterned and collaged textile works in Scottish yarn by a former Missoni designer; through 10/26. • Ross, 568 Broadway (212-343-2161).

Norm Magnusson
Paintings, photographs, and sculptures that signify various emotional and intellectual states experienced in the aftermath of the terrorist attacks on September 11 (a portion of proceeds from sales will go to relief charities); through 11/19. • Bridgewater, 42 Walker St. (917-406-3644).

★ Jim Shaw
A fictional historical tableau that depicts the studio of a painter involved in O-ism, a pseudo-religion whose beliefs included the notion of a female deity, of time going backwards, and a prohibition on figurative art; through 10/26. • Swiss Institute, 495 Broadway (212-925-2035).

★ Richard Woods
Super Tudor, an installation of printed patterned floors, walls, and art objects that references various architectural and art-historical styles; through 10/19. • Deitch, 76 Grand St. (212-343-7300).

Chelsea

★ Doug Aitken
Two new video installations, *new skin* and *on,* that are perceptual investigations of time; through 10/26. • 303, 525 W. 22nd St. (212-255-1121).

★ John Bankston
Drawings and paintings that utilize the format of the children's coloring book and continue the tale of Mr. M, a character first introduced in the artist's exhibition at the Studio Museum of Harlem in 2001; through 10/12. • Shainman, 513 W. 20th St. (212-645-1710).

★ Georg Baselitz
New paintings inspired by historic and traditional Russian imagery and inverted in the artist's signature style; through 10/5. • PaceWildenstein, 534 W. 25th St. (212-929-7000).

★ Willie Cole
Found-material sculptures on themes of the biblical, the domestic, and games; through 10/12. • Alexander and Bonin, 132 Tenth Ave. (367-7474).

★ Diana Cooper
Elaborate three-dimensional constructions, among them a large, freestanding octagonal structure, *Speedway*, that is part racetrack, part abstract architectural dwelling; through 10/12. • Postmasters, 459 W. 19th St. (212-727-3323).

★ Will Cotton
Paintings of young girls in fantasy landscapes of pastry and custard, made over the past few months in Giverny, France, where the artist worked under a residency grant from the Monet Foundation; through 10/19. • Boone, 541 W. 24th St. (212-7752-2929).

★ Russell Crotty
Diagrammatic ballpoint pen-on-paper drawings that depict the artist's nighttime observations from his observatory high in the hills of Malibu, California, mounted to globes suspended from the gallery's ceiling; through 10/26. • CRG, 535 W. 22nd St. (212-229-2766).

★ Wim Delvoye/Hope Atherton
Nine stained-glass windows in the medieval tradition and depicting erotic and medical X-ray imagery/An installation and drawings that explore the act of sacrifice. Through 10/26. • Sperone Westwater, 415 W. 13th St. (212-999-7337).

Winka Dubbeldam
An interactive digital environment by the New York-based Dutch architect; through 10/19. • Taylor, 535 W. 22nd St. (646-230-0992).

Roland Flexner/Iona Rozeal Brown
Drawings created by blowing bubbles into ink on paper/Drawings inspired by Japanese Ukio-e prints and hip-hop culture as appropriated by Japanese youths. Through 10/12. • Golden, 526 W. 26th St. (212-727-8304).

★ Gary Hill
Recent video installation works that examine the threshold of where language begins and ends; through 10/19. • Gladstone, 515 W. 24th St. (212-206-9300).

★ Michael Hurson
Recent works on paper; through 10/12. • Cooper, 521 W. 21st St. (212-255-1105).

★ Georgia Marsh
Recent paintings on silk laminated to stretched canvas that bring to mind elements of Chinese scroll painting,

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Ground Rules Galleries are generally open Tuesday through Saturday, from between 10 and 11 to between 5 and 6. Stars (★) indicate our editors' recommendations.

PHOTOGRAPH COURTESY OF JULIE SAUL GALLERY.

Greek vase decoration, and eighteenth-century wallpaper panels; through 10/26. • Senior & Shopmaker, 21 E. 26th St. (212-213-6767).

★ Joan Mitchell
Paintings spanning four decades of the artist's career; through 10/12. • Miller, 524 W. 26th St. (212-366-4774).

Antonio Petracca
Realist paintings on three-dimensional wood constructions that depict the former World Trade Center and scenes of the aftermath of the September 11 attack; through 10/12. • Foster, 529 W. 20th St. (212-229-0044).

★ Lordy Rodriguez
An installation of videos and map drawings that documents the artist's experience of landscape; through 10/12. • Clementine, 526 W. 26th St. (212-243-5937).

Jonathan Santlofer/Andy Warhol
New graphite drawings that depict famous artists intruding upon their most famous images/A selection of silkscreen prints. Through 10/19. • Kempner, 501 W. 23rd St. (212-2006-6872).

★ Thomas Scheibitz
Sculpture, paintings, and works on paper that attempt to portray an image of the collective consciousness; through 10/12. • Bonakdar, 521 W. 21st St. (212-4414-4144).

★ Julia Scher/Ricky Swallow
An installation on the theme of security and surveillance featuring "security blankets," baby items, helicopter sounds, and surveillance equipment/Meticulously carved, 1.1-scale wood sculptures that suggest the contents of a drained river. Through 10/12. • Rosen, 525 W. 24th St. (212-627-6000).

★ Richard Serra
Line drawings created using a stylus on the reverse side of a piece of paper laid over a pool of melted paintstick; through 10/19. • Gagosian, 555 W. 24th St. (212-741-1111).

Claude Viallat
Recent paintings by a French artist whose last New York show took place at Leo Castelli Gallery in 1982 and who is known for his use of a shape that evokes a net or flat knot; through 10/12. • Cheim & Read, 547 W. 25th St. (212-242-7727).

Group Shows

57th Street Area

★ Cohan
"The Heavenly Tree Grows Downward: Selected Works by Harry Smith, Philip Taaffe, and Fred Tomaselli," paintings by the late painter, filmmaker, folklorist, anthropologist, and magician Harry Smith (1923–1991) and by two of his admirers; through 10/19. • 41 W. 57th St. (212-755-7171).

Soho and Tribeca

apexart
"Shadow Cabinets in a Bright Country," social projects by five artists groups who will use the gallery as a base of operations; through 10/5. • 291 Church St. (212-431-5270).

Kind
Works by Skyllas, Stagg, Tyler; through 10/19. • 136 Greene St. (212-925-1200).

Chelsea

Art Resources Transfer
Works by Friedman, Hatz, Keister, McGlynn, Vogwill; through 10/5. • 210 Eleventh Ave. (212-691-5956).

★ Cooper
Works by Baer, Flavin, LeWitt, Smith; through 10/12. • Cooper, 534 W. 21st St. (212-255-1105).

DeWitt
"Flat Out," an exhibition of works by Colorado-based artists Bury, Ehrin, Hoelscher, McClanahan, Price, Richert, Walters; through 10/1. • DeWitt, 547 W. 27th St. (212-695-6845).

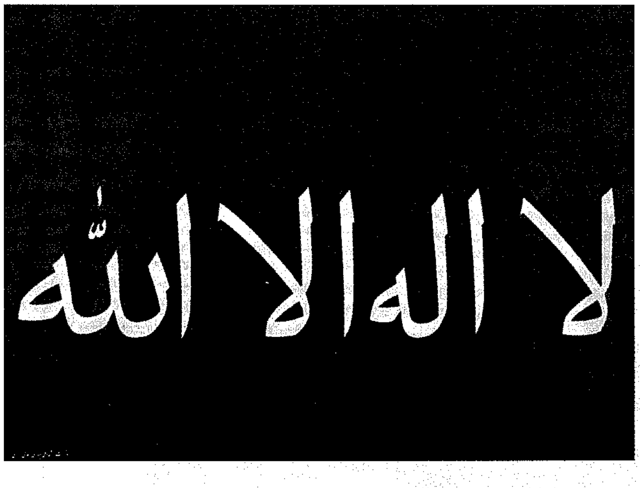
Feature
Paintings by Wolff and Grey; sculpture by Brosnan; through 10/5. • 530 W. 25th St. (212-675-7772).

★ Gagosian
"Ferus," works that were shown at the legendary Los Angeles gallery (1957–1967) and selected for this show by its former director, Irving Blum, by Altoon, Bell, Cornell, Diebenkorn, Judd, Kauffman, Ruscha, Warhol, others; through 10/19. (See box.)• Gagosian, 555 W. 24th St. (212-741-1111).

★ Lelong
"Shift," sculpture by Caldas, Coyne, Kounellis, Lipski, Long, Von Rydingsvard, others; through 10/6. • 528 W. 26th St. (212-315-0470).

★ Meltzer
Plexiglas sculptures of famous towers by Jude Tallichet; violet paintings of futuristic skylines by Adam Ross; a video performance by Max Goldfarb. Through 10/12. • Meltzer, 516 W. 20th St. (212-727-9933).

★ Van de Weghe
"Accrochage I: Photographs," conceptually based works by Beecroft, Cattelan, Fischli & Weiss, Prince, Sherman, Struth, and "Accrochage II: Paintings," works by Baechler, Gallagher, Haring, Ruscha, Serra; through 10/12. • 521 W. 23rd St. (212-929-6633).



On View

Made in Iran

Organized by New York University's Grey Art Gallery and Hagop Kevorkian Center for Near Eastern Studies, **Between Word and Image: Modern Iranian Visual Culture** gathers more than 100 rarely shown paintings, sculptures, and black-and-white photographs that were produced in Iran in the sixties and seventies. The show culminates with a selection of revolutionary posters printed before, and just after, the 1979 revolution (pictured, *There Is Only One God*, circa 1979, artist unknown) that use image and message to foreboding effect. (September 18 through December 7; see "Museums.")

★ White Columns
"Gloria: Another Look at Feminist Art in the 1970s," works by Anderson, Antin, Grossman, Jonas, Mendieta, Ono, Ukeles, Wilson, others; through 10/20. • 320 W. 13th St. (212-924-4212).

Photography

Dieter Appelt/Fazal Sheikh
Zone Tableau, a grid of nine photographs that show the artist's head secured upside-down in a viselike structure/Images of a farming community in the Grande Sertão Veredas National Park in Brazil. Through 10/19. • Pace/MacGill, 32 E. 57th St. (212-759-7999).

Horace Bristol
Works from the early forties by a staff photographer for *Life* that depict the Allied invasion of North Africa from the air, land, and sea; through 10/12. • Miller, 524 W. 26th St. (212-366-4774).

★ Peter Campus
Videos and photographs from the seventies and recent single-channel videos; through 10/26. • Tonkonow, 535 W. 22nd St. (212-255-8450).

★ Torben Eskerod
Color photographs of life masks from the collection in Fredericksborg Castle, Denmark; through 10/12. • Milo, 552 W. 24th St. (212-414-0370).

Terry Evans/Kahn/Selesnik
Photographs of birds, fish, reptile, and botanical specimens arranged on sheets of white paper/Panoramic staged photographs, artist-made artifacts, and wall text that describe the existence of a post-apocalyptic future race of mute bog dwellers. Through 10/12. • Richardson, 535 W. 22nd St. (646-230-9610).

★ Lee Friedlander
Recent photographs of landscapes in the Sonoran Desert that meld foreground, middle ground, and background in a maze of branches, rocks, or cactus; through 10/11. • Borden, 560 Broadway (212-431-0166).

★ Allen Ginsberg
Vintage prints that the poet and photographer had processed at local drugstores in the forties and fifties, showing behind-the-scenes portraits of Beat writers and personalities; through 10/12. • Greenberg, 120 Wooster St. (212-334-0010).

★ Todd Hido
Photographs of nocturnal landscapes lit by streetlamps or natural light; through 10/5. • Morris, 465 W. 23rd St. (212-727-2752).

★ International Center of Photography
"Winogrand: 1964." Photographs shot by the photographer (1928–1984) during a road trip across America that show the country in transition, mired in the struggles of the civil-rights movement and poised at the beginning of the Vietnam War; through 12/1. • "Step Right This Way: The Photographs of Edward J. Kelty." Photographs of early-twentieth-century circuses and circus performers by a professional wedding and event photographer based in midtown Manhattan; through 12/1. • "Aftermath: Reflections on the Anniversary of September 11." Photographs taken by women's-rights activists in Taliban-controlled Afghanistan; photographs recording the aftereffects of the collapse of the World Trade towers by Jeff Mermelstein, and digital photographs recovered from the camera of Bill Biggart, the only photojournalist to be killed on September 11; through 12/1. • 1133 Sixth Ave. (212-857-0000), Tues.-Thurs. 10–5, Fri. 10–8 (5–8 p.m. voluntary contribution), Sat. and Sun. 10–6; $9, $6 students and seniors.

Justine Kurland
Photographs of women in communes, working nude in their gardens; through 10/13. • Gorney Bravin + Lee, 534 W. 26th St. (212-352-8372).

Melville McLean
Large- and small-format color photographs of landscapes in Maine and the desert southwest; through 10/26. • Alexandre, 41 E. 57th St. (212-755-2828).

Laurent Millet
The artist's photographs of his surreal found-object sculptures; through 10/26. • Mann, 210 Eleventh Ave. (212-989-7600).

Anneè Olafsson
New photographs and videos that depict the artist in

PHOTOGRAPH COURTESY OF GREY ART GALLERY/NEW YORK UNIVERSITY.

dark fictional dramas with her father; through 10/5. • Boesky, 535 W. 22nd St. (212-680-9889).

★ Eugene Richards

Images from the photographer's new book, *Stepping Through the Ashes* (Aperture; $40), a personal elegy to those lost on September 11; through 10/2. • Aperture, 20 E. 23rd St. (212-505-5555).

★ Paul Shambroom

Photographs of meetings in town halls across the United States; through 10/12. (See box.) • Saul, 535 W. 22nd St. (212-627-2410).

★ James VanDerZee

Thirty rare gelatin silver prints dating from 1907 to 1954 by Harlem's preeminent photographer (1886–1983), including studio portraits and images of architectural landmarks, parades, funerals, and social clubs; through 11/2. • Rosenfeld, 24 W. 57th St. (212-247-0082).

★ Virginia Beahan and Laura McPhee/Wynn Bullock

New, large-scale color photographs taken during the artists' recent travels across the United States/A selection of works dating from 1950 to 1970 in which the nude was the primary focus. Through 11/2. • Miller, 20 W. 57th St. (212-397-3930).

Joel-Peter Witkin

New photographs, drawings, and collages by this photographer known for his surreal, often bizarre, images; through 10/12. • Ricco/Maresca, 529 W. 20th St. (212-627-4819).

Museums

American Craft Museum

★ "Changing Hands: Art Without Reservation." Works in a variety of mediums by 100 established and emerging Native American artists from the Southwest; through 9/20. • "September 11: Artists Respond." More than 60 works in fiber, wood, glass, metal, clay, and other mediums made by artists across the country in response to the events of September 11, 2001. • 40 W. 53rd St. (212-956-3535), daily 10-6, Thurs. 10-8 (pay what you wish 6-8); $7.50, $4 students and seniors.

American Folk Art Museum

★ "American Anthem: Masterworks From the American Folk Art Museum." More than 250 objects from the museum's permanent collection, including paintings, sculpture, quilts, furniture, and pottery; through 1/5/03. • 45 W. 53rd St. (212-265-1040), Tues.-Sun. 10-6 (Fri. to 8); $9, $5 students and seniors.

Asia Society and Museum

★ "The Native Born: Contemporary Aboriginal Art From Ramingining, Australia." A traveling exhibition of Aboriginal bark paintings, weavings, and wood sculptures organized by the Museum of Contemporary Art, Sydney; through 1/5/03. • 725 Park Ave. (212-288-6400), Tues.-Sun. 11-6 (Fri. 11-9, free admission 6-9); $7, $5 students and seniors.

Bard Graduate Center for Studies in the Decorative Arts

★ "Hungarian Ceramics From the Zsolnay Manufactory, 1853–2001." More than 200 objects and designs created by the well-known factory since its founding; through 10/13. • 18 W. 86th St. (212-501-3000), Tues.-Sun. 11-5 (Thurs. to 8); $3, $2 students and seniors.

Bronx Museum of the Arts

★ "AIM 22." Works by 36 emerging artists who participated in the museum's "Artist in the Marketplace" program; through 10/13. • "The Studio Portrait: A Collaborative Project by Carol Sun." An installation of nineteenth- and twentieth-century photographs of African-Americans from the museum's permanent collection; through 10/13. • "María Elena González: Mnemonic Architecture." A floor installation of white beads arranged to re-create the floor plan of the artist's childhood home in Havana; through 10/13. • 1040 Grand Concourse, the Bronx (718-681-6000), Wed. noon-9, Thurs.-Sun. noon-6; $5, $3 students and seniors, Wed. free.

Brooklyn Museum of Art

★ "Exposed: The Victorian Nude." The first exhibit to survey the full range of representations of the nude during the reign of Queen Victoria, from 1837 to 1901, including works by Lawrence Alma-Tadema, Edward Burne-Jones, Frederic Leighton, Dante Gabriel Rossetti, and others; through 1/5/03. • ★ "Judy Chicago: *The Dinner Party.*" The feminist sculptor's best-known work, which she recently gave to the museum, an installation consisting of a dinner table and 39 place settings representing 39 successful women, executed between 1974 and 1979 by some 400 women working as ceramicists, needleworkers, and china painters; 9/20–2/9. • "Photographs of Ground Zero by G. N. Miller." Images of ground zero shot in the chaos of September 11 and 12, 2001, by a New York *Post* staff photographer; through 10/14. • 200 Eastern Pkwy., Brooklyn (718-638-5000), Wed.-Fri. 10-5, Sat. 11-6 (till 11 P.M. on the first Sat. of every month), Sun. 11-6; $6, $3 students and seniors.

China Institute

"Blanc de Chine: Divine Images in Porcelain." White-glazed porcelain sculptures of deities and animals, wine pots, bowls, and unusual European scenes, designed in China for export in the seventeenth and eighteenth centuries; 9/19–12/7. • 125 E. 65th St. (212-744-8181), Mon., Wed., Fri., 10-5, Tues. and Thurs. 10-8, Sat. 10-5; $3, $2 students and seniors.

Dia Center for the Arts

★ "Jo Baer: The Minimalist Years, 1960–1975." The artist's first solo museum exhibition in the United States since 1975, of hard-edge minimal paintings and drawings made during the years she lived in New York City; through 6/15/03. • Jorge Pardo and Gerhard Richter: *Refraction*." The former's design of Dia's ground floor is interwoven with the latter's paintings; through 6/15/03. • "Diana Thater: Knots + Surfaces." A large-scale multi-projection video installation; through 3/29/03. • 548 W. 22nd St. (212-989-5566), Wed.-Sun. noon-6; $6, $3 students and seniors.

Drawing Center

"Kay Rosen, Collages 1999-2002"; 9/21–10/26. • 35 Wooster St. (212-219-2166), Tues.-Fri. 10-6, Sat. 11-6; donation suggested.

Frick Collection

★ "Poussin, Claude, and Their World: Seventeenth-Century French Drawings From the École des Beaux-Arts, Paris." Drawings by Nicolas Poussin and Claude Lorrain, as well as by lesser-known artists such as Sebastian Bourdon, Charles Le Brun, Eustache Le Sueur, and Simon Vouet; 9/18–12/1. • 1 E. 70th St. (212-288-0700); Tues.-Sat. 10-6 (Fri. to 8:45), Sun. 1-6; $10, $5 students and seniors; children under 10 not admitted.

Grey Art Gallery

★ "Between Word and Image: Modern Iranian Visual Culture." Paintings, sculpture, revolutionary posters, and black-and-white photographs made by Iranian artists in the sixties and seventies; 9/18–12/7. (See box.) • 100 Washington Square East (212-998-6780), Tues., Thurs., Fri. 11-6, Wed. 11-8, Sat. 11-5; $2.50 suggested donation.

Solomon R. Guggenheim Museum

★ "Moving Pictures." Photographs and video works from the seventies to the present, drawn primarily from the museum's collection, by Marina Abramovic, Vito Acconci, Stan Douglas, Andreas Gursky, Bruce Nauman, and others; through 1/12/03. • ★ "Bill Viola: Going Forth by Day." A new five-part, projected digital-image cycle that is experienced architecturally and explores themes of human existence; 9/21–1/12/03. • "Connecting Museums." The first of a series of exhibitions marking the museum's alliance with the State Hermitage Museum and the Kunsthistorisches Museum, in which each museum will have concurrent exhibitions of a signature artwork from each museum's collection; here, in New York, the Guggenheim will show its Manet, *Before the Mirror* (1876), the Hermitage's Rembrandt, *Portrait of Baertje Martens* (circa 1640), and the Kunsthistorisches's Velázquez, *Infanta Margarita Teresa in a Pink Gown* (1654); through 10/20. • 1071 Fifth Ave., at 88th St. (212-423-3500), Sun.-Wed. 9-6, Fri. and Sat. 9-8 (Fri. 6-8, pay what you wish), closed Thurs.; $12, $8 students and seniors.

Jewish Museum

★ "The City of K.: Franz Kafka and Prague." Photographs, manuscripts, and books set in a series of multimedia environments that place the German-Jewish writer in the context of the city in which he grew up; through 1/5/03. • "To Commemorate September 11." A photograph by Jeff Mermelstein taken in afternoon of September 11 and depicting J. Seward Johnson's sculpture *Double Check*, one of the few artworks to survive the fall of the World Trade Center; through 9/30. • 1109 Fifth Ave., at 92nd St. (212-423-3200), Mon., Tues., Wed. 11-5:45; Thurs. 11-8 (Thurs. after 5, pay what you wish), Fri. 11-3, Sun. 10-5:45; $8, $5.50 students and seniors.

Metropolitan Museum of Art

★ "Gauguin in New York Collections: The Lure of the Exotic." Paintings, sculptures, drawings, ceramics, and prints from all periods of the artist's career, drawn from public and private collections in New York State and including more than 50 works from the museum's own holdings; through 10/20. • "American Drawings and Watercolors in the Metropolitan Museum of Art: Highlights From the Collection, 1710–1890"; through 12/1. • "Portraits." A selection of photographic portraits from the first 100 years of photographic portraiture, from early French and American daguerreotypes through the work of Diane Arbus; through 1/12/03. • "Cultivated Landscapes: Reflections of Nature in Chinese Painting With Selections From the Collection of Marie-Hélène and Guy Weill"; through 2/9/03. • "Arms and Armor for the Permanent Collection: Notable Acquisitions Since 1991"; through 6/29/03. • 1000 Fifth Ave., at 82nd St. (212-879-5500); Tues.-Thurs. and Sun. 9:30-5:30, Fri. and Sat. 9:30-9; $10 contribution, $5 students and seniors. The Cloisters, Fort Tryon Park (212-923-3700); Tues.-Sun. 9:30-4:45 (closes at 5:15 between April and September); $12, $7 students and seniors.

MoMA QNS

"A Walk Through Astoria and Other Places in Queens: Photographs by Rudy Burckhardt." Two unpublished albums of photographs taken in Queens by the Swiss-born photographer, filmmaker, and painter; through 11/4. • "Projects 76: Francis Alÿs"; through 10/30. • 33rd St. at Queens Blvd., Long Island City (212-708-9400), Thurs.-Mon. 10-5 (Fri. to 7:45); $12, $8.50 students and seniors.

Museum of the City of New York

★ "Richard Rodgers' Broadway." A centennial celebration of the legendary composer's birth, featuring photographs, sheet music, personal items, and ephemera from the museum's Theater Collection; through 1/5/03. • ★ "The Last Days of Penn Station: Photographs by Aaron Rose." The first exhibition of a group of photographs chronicling the destruction of Penn Station that were shot between 1963 and 1966 and only recently printed; through 10/6. • "The Day Our World Changed: Children's Art of 9/11." Eighty-three works of art made by New York area children in response to the events of September 11, 2001; through 1/19/03. • 1220 Fifth Ave., at 103rd St. (212-534-1672), Wed.-Sat. 10-5, Sun. 1-5; $5 suggested contribution, $4 students and seniors.

National Academy of Design

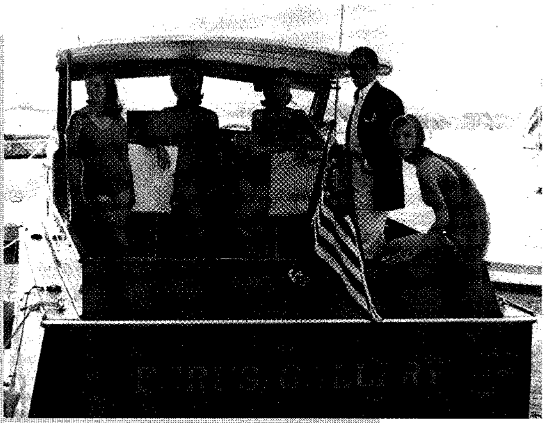
★ "Against the Modern: Dagnan-Bouveret and the Transformation of the Academic Tradition." An exhibition organized by the Dahesh Museum of Art, of paintings of daily life in the French provinces and Paris by Pascal-Adolphe-Jean Dagnan-Bouveret (1852–1929), a student of Jean-Léon Gérôme; through 12/8. • ★ "The Artist's Eye: Jane Freilicher as Curator." Works that the painter Jane Freilicher selected from the Academy's permanent collection, by Isabel Bishop, Thomas Eakins, Paul Georges, R. B. Kitaj, and others; through 9/22. • "Transformations: American Paintings From Frederic E. Church to Wayne Thiebaud." Forty-nine well-known paintings from the Academy's collection, including works by Winslow Homer, Reginald Marsh, Philip Pearlstein, George Tooker, and others; through 12/29. • 1083 Fifth Ave. (212-369-4880), Wed. and Thurs. noon-5, Fri., Sat. and Sun. 11-6; $8; $4.50 students and seniors.

National Museum of the American Indian

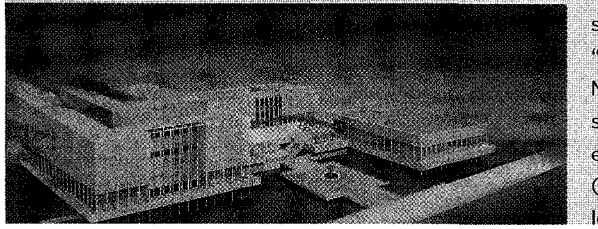
★ "Great Masters of Mexican Folk Art From the Collection of Fomento Cultural Banamex." Works by contemporary master craft artists from all 31 states of the Mexican Republic; through 3/15/03. • "Booming Out: Mohawk Ironworkers Build New York." Photographs taken over the past 100 years showing Mohawk ironworkers involved in the construction of the Empire State Building, the George Washington Bridge, Rockefeller Center, and other New York landmarks; through 10/15. • "Spirit Capture: Native Americans and the Photographic Image." Approximately 200 historic pho-

Retrospective

Ferus Mettle



It's not often that New York galleries pay tribute to long-shuttered Los Angeles galleries (or, for that matter, to our own city's). But in the years since its passing, L.A.'s Ferus Gallery (1957-1967) has acquired true cult status, which has led to **Ferus,** the show that former Ferus partner Irving Blum has organized for Gagosian Gallery. Besides being founded by two legends, the sculptor Edward Kienholz and art historian Walter Hopps (who were soon joined by Blum), Ferus gave Andy Warhol his first show as a Pop artist, was the site of Kienholz's re-creation of a bordello that had gallerygoers lined up for blocks, and was the headquarters of the L.A. Look—cool, elegant works that Larry Bell, Robert Irwin, Craig Kauffman, and others were fabricating from industrial materials. "Before Ferus came to town, you had a conservative modern-gallery scene in L.A.," says *Newsweek* art critic Peter Plagens, a University of Southern California art student when the gallery opened. "Ferus Gallery put Los Angeles on the map as a center of contemporary art." In Chelsea, Blum (pictured, William Claxton's *Irving Blum With Peggy Moffitt and Others on "Ferus Boat,"* 1960) has brought together works by 22 of the artists represented by Ferus, among them Larry Bell, Ellsworth Kelly, Joseph Cornell, Ed Ruscha, Robert Irwin, and Donald Judd. Warhol's *Campbell Soup Cans* makes an appearance (on loan from MoMA), as does Ruscha's *Los Angeles County Museum on Fire* (pictured, on loan from the Hirshhorn Museum and Sculpture Garden) and Kienholz's assemblage portrait *Walter Hopps, Hopps, Hopps* (on loan from the Menil Collection). Of those artists he might have represented, Blum says he only regrets moving too slowly to sign Bruce Nauman. "While I was thinking about him, Nick Wilder took him on," Blum says. "But I pretty much showed everyone I wanted to show." (Through October 19; see "Galleries: Group Shows.") E.N.



tographs of and by Native Americans; through 10/24. • 1 Bowling Green (212-514-3700), 10–5 daily, Thurs. 10–8; free.

New Museum of Contemporary Art

★ "Hélio Oiticica: Quasi-cinemas (Including Works in Collaboration With Neville D'Almeida)." Environments combining film, slide projections, music, and objects that the Brazilian artist (1937–1980) made in collaboration with filmmakers and artists during an eight-year stay in New York, from 1970 to 1978; through 10/13. • ★ "Out of Site." Fictional architectural spaces in a variety of media by sixteen emerging artists, among them Cannon Hudson, Patrick Meagher, Julie Mehretu, and Adam Ross; through 10/13. • "Leah Gilliam: Agenda for a Landscape." An installation transforming the gallery into an abandoned NASA command center; through 9/22. • 583 Broadway (212-219-1222), Tue.–Sun. noon–6, Thurs. noon–8 ($3 admission Thurs. 6–8); $6, $3 students and seniors.

New York Public Library

★ "A Legacy in Landscapes." Arcadian images from the library's Print Collection dating from the sixteenth century to 2001, by Castiglione, Fragonard, Dalí, Katz, Pissarro, Munch, others; 9/20–1/4/03. • Fifth Ave. and 42nd St. (212-869-8089), Tues. and Wed. 11–7:30, Thurs.–Sat. 10–6; free.

New-York Historical Society

"Twin Towers Remembered: The Photography of Camilo Jose Vergaro." Images of the World Trade Center taken over a period of 31 years; through 10/20. • "Pilgrimage: Looking at Ground Zero." Photographs of the faces of people who made the trek to ground zero in the weeks following the attack, by Kevin Bubriski; through 10/20. • "Beyond Ground Zero: The Forensic Science of Disaster Recovery." Images taken by the photojournalist Richard Press at the NYC Medical Examiner's office and Fresh Kill's landfill in the months since September 11; through 10/20. • "In the Light of Memory: A Spherical Panorama From the South Tower, World Trade Center, January 2001." A spherical painting of views from the South Tower, by Christopher Evans; through 10/20. • ★ "The Games We Played: American Board and Table Games From the Liman Collection." More than 150 examples of board games dating from the end of the Civil War through the first decade of the twentieth century; through 1/5/03. • 2 W. 77th St. (212-873-3400); Tues.–Sun. 11–6; $5, $3 seniors and children.

P.S. 1 Contemporary Art Center

★ "Heart of Gold." Projects on the theme of capitalism by Eleanor Antin, Katrin Asbury, Hope Ginsburg, Anissa Mack, Noah Sheldon, and Peter Walsh; through 9/29. • "Magnus von Plessen: Recent Paintings." Small paintings based on found photographs and the artist's own snapshots; through 9/29. • 22-25 Jackson Ave., at 46th Ave., Long Island City (718-784-2084), Thurs.–Mon. noon–6; $5 suggested donation.

Studio Museum in Harlem

★ "The Color Yellow: Beauford Delaney." A survey of paintings by the African- American artist who worked in New York and Paris and was known for his use of the color yellow, which he felt possessed the properties of light, healing, and redemption; through 9/22. • "Ironic/Iconic." Works by Kira Lynn Harris, Adia Millett, and Kehinde Wiley, three emerging artists of African descent who participated in the museum's 2001–2002 Artists-in-Residence program; through 9/22. • "Drawings of Removal." An ongoing installation by the Los Angeles-based artist, Edgar Arceneaux, inspired by a trip he took with his family to his father's hometown of Beaumont, Texas, in the summer of 1998; through 9/22. • 144 W. 125th St. (212-864-4500), Wed., Thurs., Sat., and Sun. noon–6, Fri. noon–8; $5, $3 students and seniors.

Whitney Museum of American Art

★ "Sanctuaries: The Last Works of John Hejduk." Drawings and models by the visionary American architect who was the dean of Cooper Union for 25 years and who explored an allegorical, carnivalesque mode of architecture; 9/21–1/5/03. • "Helen Mirra: *declining interval lands.*" An installation relating to the decline of the American elm tree by the Chicago-based visual and sound artist; 9/21–12/8. • ★ "The Paintings of Joan Mitchell." The first retrospective of the Abstract Expressionist's paintings since her death in 1992; through 9/29 • ★ "Visions From America: Photographs From the Collection of the Whitney Museum of American Art, 1940–2001." More than 150 works dating from 1940 to the present, by Vito Acconci, Diane Arbus, Nancy Burson, Roy DeCarava, William Eggleston, Robert Mapplethorpe, Catherine Opie, Lucas Samaras, and others; through 9/22. • ★ "Jack Goldstein: Films and Performance"; through 9/22. • ★ "Michal Rovner: The Space Between." A mid-career survey of the artist's photographs, works on canvas and paper, and video installations; through 10/20. • 945 Madison Ave., at 75th St. (212-570-3676); Tues.–Thurs., Sat., Sun. 11–6, Fri. 1–9 (pay what you wish every Fri. 6–9); $12, $9.50 students, seniors, and groups of fifteen or more.

Whitney Museum of American Art at Philip Morris

★ "Paul Henry Ramirez: Space Addiction." Large-scale canvas and site-specific paintings, a commissioned sound piece, and specifically designed seating units that turn the gallery into a sensory experience; through 10/11. • ★ "Outer City, Inner Space: Teresita Fernandez, Stephen Hendee, and Esther Partegas." New site-specific sculptural works by three artists who explore architectural and conceptual space; through 1/3/03. • 120 Park Ave. (917-663-2550), Mon.–Fri. 11–6 (Thurs. till 7:30); free.

Auctions

Christie's

9/18 at 10 and 2: "Japanese and Korean Art." On view from 9/14. 9/18 at 10: "A Private Collection of Japanese Prints and Paintings." On view from 9/14. 9/19 at 10 and 2: "Indian & Southeast Asian Art." On view from 9/15. 9/20 at 11 and 2: "Fine Chinese Archaic Bronzes, Ceramics, and Works of Art." On view from 9/15. 9/20 at 10: "The Dr. S.Y. Yip Collection of Fine and Important Classical Chinese Furniture." On view from 9/15. 9/24 at 10 and 2: "Books." On view from 9/20. • 20 Rockefeller Plaza (212-636-2000).

Sotheby's

9/19 at 10:15 and 2: "Fine Chinese Ceramics & Works of Art." On view from 9/12. 9/20 at 10:15: "Indian and Southeast Asian Art." On view from 9/12. • 1334 York Ave., at 72nd St. (212-606-7000).

Swann Galleries

9/18 at 3: "100 Fine Works of Art on Paper." On view from 9/14. 9/19 at 10:30 and 2:30: "19th- and 20th-Century Prints & Drawings." On view from 9/15. • 104 E. 25th St. (212-254-4710).

PHOTOGRAPHS: FROM TOP, WILLIAM CLAXTON/COURTESY OF FAHEY/KLEIN GALLERY, LOS ANGELES; LEE STALSWORTH/HIRSHHORN MUSEUM AND SCULPTURE GARDEN, SMITHSONIAN INSTITUTION, GIFT OF JOSEPH H. HIRSHHORN, 1972.

Restaurants

Edited by Robin Raisfeld
& Rob Patronite

Ground Rules These listings are a selective guide to the city's restaurants, some *New York* advertisers among them. Stars (★) indicate our critics' recommendations. The price guide, admittedly imperfect, is as follows: (E) = expensive; (M) = moderate; (I) = inexpensive. Restaurants listed accept all major credit cards, except where noted; ($) = cash only; "AE only" indicates that American Express is the only accepted card.

OPENINGS

Kishti
Coconut Grove, the short-lived, ambitious purveyor of Indian cuisine from the coastal state of Kerala, has come under new management, which has seen fit to expand the regional menu and offer a $9.95 buffet lunch—a downright bargain in this high-rent precinct. • 44 W. 56th St. (212-765-1800). (M)

Maison Saigon and Tacu Tacu
For perhaps the first time in recorded history—or at least, in Williamsburg—Peruvian and Vietnamese cuisines share one lofty space done up in semi-tropical décor and serviced by two separate kitchens. So the next time one of you wants roast chicken and seviche and the other has a hankering for cold summer rolls, you won't have to toss a coin. • 134–136 N. 6th St., Williamsburg, Brooklyn (718-218-7889). (I-M) ($)

New and Noteworthy

Ápizz
If you're from Brooklyn or the Bronx and of Italian-American descent, you probably already know how to pronounce the name of this cheaper southern Italian spinoff of Peasant: It's ah-BEETS, as in pizza. That's the specialty of the house, baked in a beautiful wood-burning brick oven and served "by the yard." There's also lasagna, clay-pot calamari, and, in a break with old-world pizzeria tradition, an on-premises ATM machine. • 217 Eldridge St. (212-253-9199). (M)

★ Atelier
An intriguing diver-scallop-and-bluefin tartare and sensational roasted lobster with artichoke and rhubarb (on the sane $68 prix fixe) show that Gabriel Kreuther (Jean Georges's former chef de cuisine) aspires to the elite of our town's season-driven chefs. His morel soup with favas, peas, and mint oil is spring in a bowl. And tapioca balls in pineapple cream—the daring dessert-before-dessert—almost upstage the grapefruit tart and the rhubarb-strawberry soup with goat-milk sorbet that follow. • 50 Central Park So. (212-521-6125). (E)

The Basil
From the owners of Holy Basil and Little Basil comes this elegant addition to the sprouting chainlet, where higher prices are justified with intricate presentations of such inventive East-West hybrids as a Waldorf-like pomelo salad with coconut-peanut dressing, and a porterhouse steak with sautéed morning glory and galangal-tamarind sauce. Equally impressive is the inspired selection of food-friendly wines at infinitesimal markups—just the thing to wean spicy-food fans off Singha. • 206 W. 23rd St. (212-242-1014). (M-E)

Café Lebowitz
Brian McNally's Nolita take on the *fin de siècle* Viennese *kaffeehaus* is more French than Austrian, and more McNally than either. Which is to say, it possesses a crew of impossibly slim belly-baring gamines; a star-studded clientele that included, at one recent brunch, a bespectacled Robert De Niro; and a crowd-pleasing bistro menu of burgers, croques monsieur, and steak-frites, not to mention the spectacular graham-cracker-crusted "Lebowitz cheesecake," named, like the café, in honor of humorist Fran. • 14 Spring St. (212-219-2399). (I-M)

Cinnabar
A high-style Asian restaurant that falls somewhere between Shun Lee Palace and Ruby Foo's on the culinary-concept map. To go with the celadon-canvas-covered chairs, the cinnamon walls, and the wispy floral displays is chef Vincent Cheng, who's cooked in Hong Kong and L.A. He makes it hard for indecisive diners, with a 150-item menu of Cantonese, Hunan, and Sichuan dishes. • 235 W. 56th St. (212-399-1100). (M-E)

Cocotte
The Park Slope sibling of Fort Greene's popular Loulou has a romantic, candlelit vibe, a charming Breton hostess, and a kitchen that skirts bistro boredom with offbeat selections like shrimp-stuffed artichokes and duck-confit-salad pizza. Menus are presented on old French album covers and the check arrives in a dish of jelly beans, flourishes sure to please the D.J. and the toddler in your party. • 337 Fifth Ave., at 4th St., Park Slope, Brooklyn (718-832-6848). (M) ($)

★ Crispo
After two decades as a New York chef-for-hire, Frank Crispo has finally landed an open kitchen of his own, where he's serving up delicious Italian-Mediterranean fare like mint-braised artichokes, grilled pizzas, and a sliced hanger steak that puts most French bistros to shame (even minus the frites). The cozy room, the friendly service, and the gentle prices make this place a terrific addition to the neighborhood, but we'd come back for Frank's plate of lovingly sliced prosciutto alone. • 240 W. 14th St. (212-229-1818). (M)

Epicerie Café Charbon
A second venture from the Flea Market Cafe team, this elaborately concealed restaurant and bar poses convincingly as a contiguous crèmerie, tabac, and épicerie (grocery store)—a trompe l'oeil Main Street from pre-supermarket France, transported intact to the Lower East Side. But the real draw is moderately priced bistro fare like escargots, beef tartare, and pâté maison—and for smokers, the dark, wood-beamed bar next door. • 168–170 Orchard St. (212-420-7520). (M) AE only

Fiamma
This ultrasleek Soho triplex equipped with two bars and a glass elevator shuttling between them is Stephen Hanson's bid for Soho stardom. He's enlisted chef Michael White, a veteran of high-profile kitchens in Chicago and Emilia-Romagna, to mastermind a multiregional modern Italian menu of dishes like pan-roasted sea scallops with crispy artichokes, garganelli with prosciutto ragù, and sheep's-milk-ricotta beignets. • 206 Spring St. (212-653-0100). (E)

★ Fresh
After supplying fresh fish to star chefs like Alain Ducasse and Gray Kunz, the owners of Early Morning Seafood have opened a Tribeca restaurant of their own, turning their clients into the competition. Former Gotham chef de cuisine Martin Burge makes the most of getting first dibs on the day's catch with lightly crunchy fried Ipswich clams, melting "Kobe beef" of bluefin toro, and an array of "prime cuts" like baby-back halibut ribs steamed in kelp. • 105 Reade St. (212-406-1900). (E)

Gonzo
Chef-owner Vincent Scotto's cooked his way downtown, from Fresco to Scopa to this Village brownstone, where he's serving up classics culled from his Italian-American repertoire like grilled-onion salad, Venetian-style bar snacks called cicchetti, salumi and cheese plates, and hearty entrées and sides meant to be shared. Don't miss his famous grilled pizzas (a recipe he learned at Providence pie mecca Al Forno). • 140 W. 13th St. (212-645-4606). (M)

The Gowanus Yacht Club and Beer Garden
A picnic-table patio with a funky nautical motif, or as its admiral (if that's his correct title) Alan Harding of Patois and Uncle Pho fame, puts it, "garage-sale chic meets Gilligan's Island." The location (on the lot be-

Find a restaurant. Search hundreds of listings by cuisine, price range, and location.

Restaurants

Lightening Strikes

When **Savoy** opened in Soho twelve years ago, complete with glowing fireplace and seasonal Mediterranean-inspired menu, the restaurant fairly defined warm and cozy. But now, with local competition intensifying along with the public's desire for what chef-owner Peter Hoffman perceives as "more options for how and when to eat," he and his wife, Susan Rosenfeld, have overhauled Savoy's menu and milieu. The new large storefront windows open to the street, and they've moved the bar from its semi-secret upstairs location to the ground floor, where it's become the Italian-limestone-clad centerpiece of the room. This is where they'll offer an all-day menu of small plates like bruschetta, charcuterie, vegetable antipasto, and a house-ground burger, priced between $6 and $12. Upstairs, in what has become the main dining room, they've laid a new ash floor, soundproofed the ceiling, and turned one of the fireplaces into a regal stone-framed recessed seat. Not as warm, perhaps, but just as cozy. (70 Prince Street; 212-219-8570.)

PHOTOGRAPHED BY KENNETH CHEN.

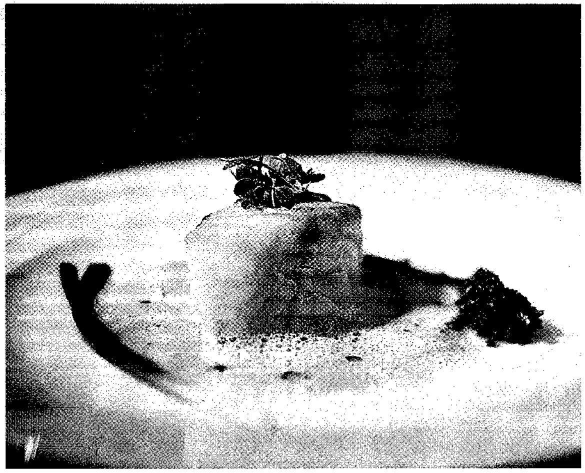
longing to Bagels by the Park shop), the scent of frankfurters on a makeshift grill, plus wine and draught beer in Styrofoam cups is ideal for luring passerby and straphangers exiting the adjacent F/G subway stop. • 323 Smith St., at President St., Brooklyn (no phone). (I)

Jimmy's Downtown
We're betting that the low, lean, and sexy intimacy of Jimmy Rodriguez's sequel to Jimmy's Uptown and Jimmy's Bronx Café will lure grown-ups on the prowl to this unlikely eastern shoal of 57th Street. Slither through the all-white, candlelit lounge and settle into a booth out back, where servers lyricize over yuca-crusted scallops, a huge juicy pork chop, and luscious grilled sturgeon on creamy avocado mash. And don't leave without indulging in lush coconut flan. • 400 E. 57th St. (212-486-6400). (E)

Ask Gael

If it ain't broke, should they fix it?

Le Bernardin was already far and away the most French, the most smartly disciplined, and surely our town's most passionate homage to the harvest of the sea. But Maguy LeCoze wanted it warmer. A quick and subtle face-lift, and the luminescent glow of a huge new seascape expands the lounge and brightens the room. A new $84 prix fixe adds a fourth course, an extra chance to explore how mood and rhythm, travel and product, inspire a gifted chef, partner Eric Ripert. Is his halibut poached in an exquisite and challengingly difficult dashi broth? Is that a hint of chorizo essence on the pan-roasted cod? Does the fluke seviche tasting go from classic and simple to complex, from jalapeño to wasabi heat to the cool of coconut? Right now he's driven to explore Latino and Asian flavors. "I have to do it," he says, full of Gallic confidence and yuzu (as in the stunning tuna-hamachi patchwork). The barely cooked salmon is now in Earl Grey–infused tomato water. And roasted lobster in a gossamer black-pepper-brandy butter may be worth the extra $15. You're in hock here already. (155 West 51st Street; 212-489-1515.)



L'Impero
Fred French, the Donald Trump of the twenties, called his ambitious Tudor City development a "city within a city." But what's a city within a city without a serious Italian restaurant? That's where chef Scott Conant's L'Impero comes in. With a sophisticated Vicente Wolf-design and Conant signature dishes like duck-and-foie gras agnolotti and roast baby goat, as well as some new creations, L'Impero should draw a crowd from more Zip Codes than Mr. French could ever have imagined. • 45 Tudor City Pl. (212-599-5045). (E)

Pazo
AZ's sister restaurant attempts to do for coastal Mediterranean cuisine what its precursor did for Asian fusion—reinvent it with a creative American spin. The menu features house-smoked bacon and chorizo, newfangled surf and turf, and witty variations on familiar themes like vitello tonnato of tuna carpaccio and harissa-braised veal shank; the vaguely Moorish redesign of the former Sono space is equally whimsical. • 106 E. 57th St. (212-752-7470). (M–E)

Plantain Café
This bare-bones cafeteria-style restaurant has some surprising names attached to it: Former Chicama and Pipa chef de cuisine Raymond Mohan rustles up a steam-table full of greatest-hits Caribbean and Latin specialties including jerk chicken, roti sandwiches, roast suckling pig, mofongo, and unusual breakfast items like a porridge made with plantain flour. Giovanni Campos, a former floor manager at Chicama, works the front of the house, such as it is. • 20 W. 38th St. (212-869-8601). (I)

RM
Rick Moonen made a name for himself at Oceana, and now he's hoping that name—or at least those initials—will induce his customers to follow him six blocks north to new digs, where, as chef-partner, he's as determined as ever to serve sustainably fished, environmentally correct seafood. Dinner is a $55 three-course prix fixe and features entrées like halibut "confit," pistachio-crusted skate, and pancetta-wrapped wild striped bass. • 33 E. 60th St. (212-319-3800). (E)

Rouge
Despite the demure Upper East Side–townhouse setting, Rouge is really a bargain bistro masquerading as a big-ticket restaurant. Nothing on David Ruggerio's menu breaks the $20 barrier, decorative dabs of sauce and baby boutique-greenery garnishes notwithstanding. The framework is French, with occasional forays into trendy Italian and Asian territory, like the spicy miso-marinated Chatham cod. The "chef's wine list" is a bonanza of equally affordable bottles at laughably low mark-ups. • 135 E. 62nd St. (212-207-4601). (M)

Salt
The short-lived Stella has acquired a lighter, brighter look, communal seating, and a seasonal menu that empowers diners to customize dinner: Pick your protein (poached arctic char, say, or tamarind-marinated lamb on skewers) and any two sides, like grilled corn on the cob or braised baby fennel and feta. Or play it safe with a pre-accessorized "chef's entrée," like steamed halibut with edamame and kumquats in miso broth. • 58 Macdougal St. (212-674-4968). (M)

Supper
Supper is polpettone kingpin Frank Prisinzano's attempt to do for northern-Italian cooking what he's done for southern at his perpetually packed Frank and Lil' Frankie's. The crowded, convivial space is decked out with wooden communal tables, a bustling open kitchen, and floral-pattern plates that evoke Sunday supper at Grandma's house. The real attraction, though, is what's on those plates: an herby minestrone Genovese, perfectly thin veal Milanese, a luscious chocolate-hazelnut custard pudding, a daily risotto, and bollito misto on weekends. • 156 E. 2nd St. (212-477-7600). (I–M)

Traffic
After igniting the Dublin food world in the late nineties and suffering a series of setbacks more recently—like losing all seven of his restaurants—Conrad Gallagher, the bad boy of Irish cuisine, swaps Michelin stars for *faux*-ostrich ivory banquettes, D.J.'s, and a menu with only two prices: $10 for "starters" and "ends" (foie gras terrine, bitter-chocolate spring rolls) and $20 for "middles" like mini filet mignon with goat-cheese ravioli. • 889 First Ave., at 50th St. (212-838-6400). (M–E)

★ Washington Park
Not since Dolly Levi descended the steps of the Harmonia Gardens has a return to a restaurant been so boisterously chronicled. The reason there is cause for high-kicking and strutting is that rather than bring us back down memory lane, eighties icon Jonathan Waxman reveals that his passion for market produce like dragon beans and ramps and his breezy touch in dropping them in pastas and alongside juicy duck confit is as vital as ever. • 24 Fifth Ave. (212-529-4400). (M–E)

Manhattan

Lower New York

★ Balthazar
Keith McNally has countless pacesetting restaurants to his credit, but this is his masterpiece, an evocation of a Paris brasserie that outglows anything within Brie-tossing distance of the Seine. Yet for all its visual impact, Balthazar boasts equally compelling fare: tender braised lamb shoulder gets served over garganelli pasta, shepherd's pie is made with duck, grilled tuna floats over tomato-and-saffron coulis. And its oyster bar, short ribs, bread, and service make you not give a damn whether you ever see the Eiffel Tower. • 80 Spring St. (212-965-1414). (M)

Delmonico's
Eat with the Big Boys at this sprawling, beautifully restored New York City icon. Start the feast the way Diamond Jim would have, with oysters Rockefeller and clams Casino, and end it with baked Alaska; in between there's lobster Newburg, rack of lamb, and, of course, the classic Delmonico's steak. And don't forget your jacket—or your wallet. • 56 Beaver St. (212-509-1144). (E)

★ Dim Sum gogo
What do you get when a French-American food writer (Colette Rossant) interprets Chinese dim sum? Dumpling dough flavored with beet juice, seasoned beef patties on steamed buns with taro fries, roast chicken smothered with fried garlic stems, and 24 kinds of dumplings. Plus four variations on the dough-wrapper theme and microwave-safe takeout containers. • 5 E. Broadway (212-732-0797). (I–M)

Ecco
Old-world charm, an excellent seasonal antipasto, and classically prepared pastas, veal chops, lobster fra diavolo, and osso buco. Very cozy narrow booths line the east wall, and tile floors take you back to the Gilded Age. Live piano music on Friday and Saturday night. • 124 Chambers St. (212-227-7074). (M)

★ Hampton Chutney Co.
Soho can be a soulless place, not to mention maddeningly expensive, and in desperate need of good karma and grub. This eighteen-seat offshoot of a popular Amagansett enterprise satisfies both criteria with its Indian-chant soundtrack, fountain, and addictive dosas and uttapa stuffed or topped with everything from traditional spiced-potato-masala to untraditional tuna and avocado ($6.50 to $10.50). Plus daily soups, chai teas, cardamom coffee, and cookies. • 68 Prince St. (212-226-9996). (I) ($)

★ The Harrison
With its long, bustling bar, commodious beamy interior, and friendly neighborhood vibe, the Red Cat's Jimmy Bradley and Danny Abrams's new hot spot feels like

PHOTOGRAPHED BY KENNETH CHEN.

it's been part of the local landscape for years. There are all sorts of dining options—you can spend a week snarfing the spicy fries—but we like the big dishes best: the crispy chicken served on a fat mattress of scallion mashed potatoes, calf's liver smothered in a sweet sherry sauce, and the house shell steak drizzled with crisps of pancetta. • 355 Greenwich St. (212-274-9310). (M)

★ Montrachet
What chef Harold Moore is serving on Montrachet's plates is frequently so compelling that one could claim his food obliterates the restaurant's dated trappings. But one could also make a case for a thorough makeover in order to give the gutsy luxuriance of dishes like burnished sweetbreads showered in chorizo the setting they deserve. In the meantime, enjoy garden-bright sweet-pea risotto with lobster, and tart rhubarb-and-red-fruit crisp. Just keep your head down. • 239 W. Broadway (212-219-2777). (E)

★ Nam
Nam, with its pale-lemon-and-celadon walls and its illuminated bamboo poles, is a pristine haven just north of the eerie lights of ground zero. Sample wonderful bo bia (soft rice-paper rolls filled with jícama, shrimp, and sweet sausage), luscious shrimp-chicken-and-bean-sprout-filled coconut crêpes, and street-food-inspired thit nuong cuon (lemongrass-beef-and-sesame rice-paper rolls), all lovingly prepared by a trio of talented Vietnamese cooks. • 110 Reade St. (212-267-1777). (I–M)

★ Omen
The most singularly uncommon Japanese meal you can clear your senses with is to be found at this rustic home to Kyoto-style country cooking. The food looks coarse—little bowls with mackerel and daikon radish, or a quail egg oozing over a chunk of toro—and the first swallow is likely to be eerie and sharp. But the aftertaste provokes instantaneous acceptance followed by a craving for more. • 113 Thompson St. (212-925-8923). (M–E) AE only

Below 14th Street, East

★ Five Points
Every neighborhood needs a place with a good bar, a serious kitchen, and zero pretensions. Noho has one in this Med-American restaurant, where a split log running down the center of the dining room conveys a babbling brook. Zen though that may sound, chef Marc Meyer's hearty cooking is bold and passionate. Duck-and-foie gras sausage and wood-oven roasted Magret duck show enough spikiness to make you look down and go "hmmm" before you go back to the conversation. • 31 Great Jones St. (212-253-5700). (M)

★ Gotham Bar & Grill
What began with an unfocused menu of Americana in a raucous eighties-style grand café has mellowed over two decades into a trusted classic with Alfred Portale relentlessly pursuing perfection in the kitchen. Settle into a cocoon of confident service—informal but informed, friendly but unintrusive. Then, depending on the season and the market, rediscover Portale's discipline in a lush truffle-oil-perfumed risotto with caramelized sweet turnips, duck confit, and savoy cabbage. Or in a rustic and garlicky white-bean soup with floats of rabbit confit and wilted greens. Or in seared yellowfin propped alongside pappardelle rolled around caponata in which each vegetable is like a jewel. • 12 E. 12th St. (212-620-4020). (E)

★ Jewel Bako
The façade of this tiny East Village jewel box of a restaurant references those forbidding midtown restaurant-cum-clubs with Japanese-only clientele, but the welcome from owner Jack Lamb and his wife, Grace, couldn't be warmer. The snug 24-seat dining room is clad in dramatic bamboo arches that lead back to the six-seat sushi bar, where the sushi chef reigns over a piscatory realm of rarities like Japanese spotted sardines and ark-shell clams. • 239 E. 5th St. (212-979-1012). (M–E)

Le Souk
On a rapidly gentrifying Alphabet City block, two Egyptian brothers have carved out their own North African niche and accessorized it with Moroccan tile, glowing lanterns, and a weatherproofed garden. A Moroccan chef oversees a menu of assorted tajines and couscous, and meze like grilled octopus. Linger long enough to smoke a hookah and admire the belly dancer. • 47 Ave. B (212-777-5454). (I–M)

★ Lil' Frankie's Pizza
The irresistible offspring of Frank is distinguished by its custom-built brick oven, a tool used to sublime effect on everything from torpedo-size eggplants and lasagne alla Bolognese to whole fish and terrific thin-crust pizza. The earthy fava-bean soup teeters deliciously on the edge of oversaltiness, but cut it with a juice glass of Montepulciano, or get your vegetables the traditional way—in the unfailingly fresh Lil' Frankie's house salad. • 19 First Ave. (212-420-4900). (I–M)

Osso Buco
Popular Italian restaurant on a much-traveled Village corridor serving family-style portions of the eponymous house specialty, Caesar salad, fried calamari, and T-bone steak. • 88 University Pl. (212-645-4525). Also, 1662 Third Ave., at 93rd St. (426-5422). (M)

Below 14th Street, West

★ BB Sandwich Bar
What the Doughnut Man is to doughnuts, what the Soup Nazi is to soup, what Melampo is to soppressata sandwiches, that's what Gary Thompson wants to be to cheese steaks—not so much a didactic monomaniac as simply someone who's perfected his craft. We think he's done better than that: His unfettered kaiser-roll take on the Philly with four-hour marinated onions and terrific housemade hot-pepper relish might just surpass the classic version. • 120 W. 3rd St. (212-473-7500). (I)

Burrito Loco
The house burrito comes with three sauces and a choice of beef, pork, or chicken. There's a rendition stuffed with roasted lamb and lots of vegetarian options. And even though it could probably survive just by serving the hordes of marauding college students nachos and tacos, the festive cantina keeps things interesting with cactus salad and shrimp seviche. • 166 W. 4th St. (212-675-1977). (I–M)

★ Chow Bar
Chef-partner Peter Klein cooked at China Grill and El Teddy's before settling in the West Village, where he's turning out addictive honey-plum-glazed spareribs, Sichuan steak-frites, and Shanghai lobster noodles. Potent house cocktails fuel a lively crowd, which seems delighted to have found such a fun, quasi-exotic neighborhood place. • 230 W. 4th St. (212-633-2212). (M)

★ Good
Formerly the Latino cantina that was Campo, Good is an equally, yes, good pit stop for comfort food of the Americas. Crispy peanut chicken, green-chili macaroni and cheese with a tortilla crust, and chili-spiked chilaquiles are indicative of chef-owner Steven Picker's bent. Begin with a lulo daiquiri, end with hot orange-scented doughnuts served with a mini mug of cinnamon-laced Mexican hot chocolate, and the name will seem something of an understatement. • 89 Greenwich Ave. (212-691-8080). (I–M)

★ Inside
The trick to dining at Anne Rosenzweig's comfortable, cut-rate sequel to Arcadia and Lobster Club is to somehow avoid the delectably lethal bar snacks like bacon-wrapped dates, fried oysters, and a grilled cheddar-and-ramp sandwich. That way, you can savor chef-co-owner Charleen Badman's seasonally inspired salads, homemade pastas, and charismatic comfort food, like roast chicken with spaetzle and "lilies" (a lyrical and botanically correct name for onions, garlic, and shallots). • 9 Jones St. (212-229-9999). (M)

★ Pastis
Keith McNally's Pastis looks more like a grander Lucky Strike than a repro of the visually faultless Balthazar, but not only does the slight downshifting make perfect sense; considering the tallowy neighborhood, it also renders the new place less imposing. Service is breezier, the crowd more genially noisy, and the only thing disappointing is that you don't live closer. • 9 Ninth Ave. (212-929-4844). (M)

Tio Pepe
Can't decide between Mexican and Spanish? This Greenwich Village kitchen has been doling out both for over three decades, and to judge by the liquor supply, the bar's been stocking a new brand of tequila every year. That sort of variety contributes to the general merriment, as do a heaping paella Valenciana and bicultural tapas like garlic shrimp and nachos, which many seem to enjoy in the skylit garden room. • 168 W. 4th St. (212-242-9338). (I–M)

Titou
Titou is as bewitchingly charming as the quiet tree-lined West Village street upon which it resides. Bistro staples like an herbed-goat-cheese tart, roast chicken, and steak-frites are well done and moderately priced. The tiny sidewalk café is a lovely spot to while a way a summer evening. • 259 W. 4th St. (212-691-9359). (M)

14th–42nd Streets, East Side

★ Campagna
The far-too-cautious interior is woefully inappropriate preparation for the whoops of joy that erupt when patrons sample Mark Strausman's gleefully game sense of Italian cuisine. The lobster broth in his cacciucco is a blast. And his grandma's lasagna makes you sorry you never met her. • 24 E. 21st St. (212-460-0900). (E)

Candela
These vast premises have been decorated with mis-

Opening

Mister Saigon

Last October, Steven Duong opened Nam six blocks from ground zero while downtown was still nearly impenetrable. To his surprise, the shell-shocked neighborhood embraced the fresh, affordable Vietnamese food and the calming, stylishly understated décor. This week, he brings that winning formula to **O Mai** in Chelsea, where his Nam kitchen team has come up with a menu combining old favorites like wok-seared monkfish with new dishes like poached-shrimp-and-pork rolls wrapped in mustard leaves, chicken pho, and crispy duck breast with tamarind-ginger sauce. (158 Ninth Avenue, near 19th Street; 212-633-0550.)

PHOTOGRAPHED BY CARINA SALVI.

sion-style furniture, iron sconces, and what seems like a thousand votive candles. Chef Joseph Macri's New American menu features signature dishes like the Candela seafood platter, miso-glazed black cod, and Asian barbecued pork chop. $10.95 prix fixe Sunday brunch. • 116 E. 16th St. (212-254-1600). (M)

★ Chicama
Douglas Rodriguez is so disarmingly inventive that he could serve his spectacular seviches, his drippingly seductive goat stew, and his daunting suckling pig from a lean-to in Union Square, and there'd be no room left for the other vendors. Instead, he inhabits a rustic dream hut that takes you somewhere north of Brazil, east of Mardi Gras, and south of Heaven. • 35 E. 18th St. (212-505-2233). (M–E)

★ Craft
Tom Colicchio is a chef with a mission, two jobs, and what must be a crackerjack support team. When he's not supervising the three-star kitchen at Gramercy Tavern, he's reducing cooking (or elevating it, depending on your point of view) to its most basic elements, a tactic that works only when the ingredients are of the highest possible quality, procured from small family farms and artisanal producers. At his first solo venture, literally around the corner from Gramercy and similarly elegant, he and his chef de cuisine, Marco Canora, collaborate on a high-concept menu that focuses almost obsessively on raw materials. • 43 E. 19th St. (212-780-0880). (M–E)

★ Eleven Madison Park
While this soaring grand space in the MetLife lobby will never be a room for clandestine assignations, the grace of the staff and big-flavored dishes—capon stuffed with pistachio and garlic, cod with sausage and mustard greens that don't get lost in the landscape—make it a vibrant place to do business and an incredibly sensible choice for the family. • 11 Madison Ave. (212-889-0905). (E)

Metronome
This lofty Flatiron space is well suited to private functions, but even the lone diner will find the Deco design welcoming and the food—riffs on a Mediterranean theme like "pinchos" of vegetables with roasted ricotta salata, and ribeye of lamb—satisfying. Live jazz performed Wednesday through Saturday. • 915 Broadway, at 21st St. (212-505-7400). (M)

Remedy
Chinese herbs move out of the realm of alternative medicine and into the D.J.-driven domain of Manhattan nightlife at this restaurant and subterranean "saketherapy lounge," where rice wines are infused with ginger, ginseng, cucumber, and green tea. But because even such healthful tonics shouldn't be downed on an empty stomach, chef Claude Chassagne whips up Asian fusion fare like okonomiyaki with bonito crème fraîche and salmon caviar, and cornmeal-crusted oysters with kimchi rémoulade. • 36 E. 20th St. (212-674-4596). (M)

Rodeo Bar & Grill
This place bills itself as "the longest-running honkytonk in New York," attracting bikers, families, and music-industry insiders. Urban cowboys can grab a drink at the horse trailer that's been converted into a bar, or tie on the feedbag with bison burgers, Santa Fe hand rolls, or the latest menu addition, Pearson's Texas barbecue, imported from Queens. • 375 Third Ave., at 27th St. (212-683-6500). (I)

Rossini's
This elegant split-level restaurant offers northern Italian cuisine and live music nightly. Chef Gilberto specializes in seafood, and accommodates private parties. • 108 E. 38th St. (212-683-0135). (E)

TanDa
Another Park Avenue South restaurant-lounge, this one from a few survivors of the original Moomba, and featuring Hong Kong chef Stanley Wong's Southeast Asian fare. Tan Da was a Vietnamese poet who wrote, "Food and wine are the essence of life." The corresponding significance of lounges and D.J.'s eluded him, but it's a safe bet that the owners of TanDa won't make the same mistake. • 331 Park Ave. S. (212-253-8400). (M–E)

★ Union Pacific
A dramatic otherworldly rain-forest setting is a fitting stage for Rocco DiSpirito's wildly inventive, wonderfully weird cooking. Sweet, small scallops nuzzled in their shells by blobs of sea urchin with an essence of tomato, mustard oil, mirin, and black mustard. Halibut braised in goose fat with ginger jus and shallot cracklings. Mango and papaya carpaccio with pineapple sherbet and candied cilantro. In less capable hands, mad delusions; in DiSpirito's, pure genius. • 111 E. 22nd St. (212-995-8500). (E)

Opening

Here, There, and Everywhere

Like his own résumé, British-born, French-trained Julian Clauss-Ehlers's menu at the new **Link** restaurant and lounge bridges several cultural divides. To start lunch, you have a choice of either minestrone with chopped parsley or coconut-curry soup with poached crab dumplings. For dinner, there's everything from tempura-fried cod and garlic frites to Thai rice-vermicelli with spicy vegetables, ending perhaps with Ehlers's signature dessert, a fruit-and-nut b'steeya borrowed from his recent stint at Zitoune, the Moroccan restaurant in the meatpacking district. The gastronomic globetrotting gets even fiercer with the late-night "amuse" menu, which offers pan-seared haloumi cheese alongside shrimp falafel on a mini Israeli salad. (120 East 15th Street; 212-995-1010.)

14th–42nd Streets, West Side

★ Above
Don't be discouraged by the proletarian to-'n'-fro of 42nd Street. A sophisticated and handsomely designed hideaway waits in the twenty-first-floor lobby of the Times Square Hilton, and so does Galveston lobster chili, a classic Caesar, butter-poached Maine lobster, and a $23 burger. • 234 W. 42nd St. (212-642-2626). (E)

★ Arezzo
You'd never know it from those Upper East Side trattorias whose blandly unchallenging menus probably originate from one communal kitchen under Third Avenue, but clean, simple Italian fare needn't be boring. Arezzo proves how satisfying familiar can be. The room is spartan, but let steaming plates of pea-flavored cavatelli in a hot-sweet sausage ragu, "focaccina" halved and smeared with Robiola, lamb swathed in goat cheese, and, yes, spaghetti bolognese cloud your vision. • 46 W. 22nd St. (212-206-0555). (M–E)

Arno
Garment-district bigwigs and pre-Garden revelers flock to this lively, upscale northern Italian restaurant. Try reliable classics like veal scaloppine and red snapper sautéed with shrimp and clams, garlic, and white wine. • 141 W. 38th St. (212-944-7420). (M–E)

Chelsea Ristorante
A solid Chelsea Italian restaurant catering to a business crowd at lunch; a casual, mature crowd for dinner; and large or small private parties anytime. From the wood-burning brick oven come all sorts of tasty things: hot seafood antipasti, grilled steak or lobster, and pizza; plus, there are house specialties like sautéed artichokes and homemade black tagliolini with smoked salmon in a creamy tomato sauce. • 108 Eighth Ave. (212-924-7786). (M)

★ Ilo
Though its neutral, geometric décor may appear too understated to crest the torrential wave of hotel restaurants, Ilo makes the rest of them seem like washouts. Chef-owner Rick Laakkonen's charms and talents are many: a rich lemon-thyme-scented ragout of octopus and Manila clams; pan-roasted rabbit with olives and oregano; grilled quail devilishly grounded by white hominy; and a gloriously simple roasted duck that will make you consider taking up residence at the Bryant Park. • 40 W. 40th St. (212-642-2255). (E)

★ The Park
Were you around during the eighties when places like Mudd Club and Area, and art in the East Village, made New York nightlife feel like the coolest in the world? If you were, then stop watching the reality-based show you're hooked on and go play in the Park, a great sandbox for urbanites who used to be kids but now have some of their own. If you've ever enjoyed the Odeon, you'll get into it. If not, this ain't your playground. • 118 Tenth Ave. (212-352-3313). (M–E)

★ The Red Cat
Not every artist is starving, and the ones with hearty appetites would do well to make this their home away from home among the West Chelsea galleries. Hanging lanterns, barn siding, and artwork contribute to the funky décor, and the bar is the roomy, welcoming sort that solo diners find appealing. The quick saute of zucchini with toasted almonds is something your mother would never have imagined—a vegetable that could spoil your appetite. • 227 Tenth Ave., nr. 23rd St. (212-242-1122). (M)

Slate
Even if pool isn't your game, you might be willing to brave this hall's not exactly tony crowd, giant TVs, and techno throb—not to mention big guys wielding big sticks—for a crack at some delectable comfort food. The big cheese-and-mushroom-stuffed burger alone is worth crossing this cultural divide, and the chewy rare hanger steak is remarkable. • 54 W. 21st St. (212-989-0096). (M)

World Yacht Dining Cruises
Take an out-of-town visitor to see the sights—all of them—and sup on a selection from the "Best of New York" menu: featuring dishes based on recipes from the Sea Grill's Ed Brown and Aquavit's Marcus Samuelsson among others. Jacket required. • Pier 81, W. 41st St. and the Hudson River (212-630-8100). (E)

43rd–56th Streets, East Side

Cipriani Dolci
The Grand Central outpost of the international empire is Cipriani for the masses, and they're there, mostly chugging Bellinis and snacking on breadsticks at the

PHOTOGRAPHED BY CARINA SALVI.

bar, or devouring rich, hearty pastas and signature dishes like beef carpaccio with Cipriani sauce. You wouldn't expect it, but this Venetian kitchen turns out a terrific club sandwich, an unusual open-faced burger, a retro but tasty chicken curry, and some of the best bar snacks around. • West Balcony, Grand Central Terminal (212-973-0999). (M–E)

★ D'Artagnan, The Rotisserie

After fifteen years of selling foie gras and game to restaurants, D'Artagnan has opened its own: a narrow, high-ceilinged duplex countrified with tiled floors, rough ocher walls, a communal table, and Basque linens. Besides the signature terrines and charcuterie, there's seriously rib-sticking Gascon fare like cassoulet, spit-roasted free-range chicken, and "la garbure et son chabrot," a duck-confit soup dense enough to be eaten with a fork—or drunk in the true Gascon style, directly from the bowl. • 152 E. 46th St. (212-687-0300). (M–E)

Divine Bar

This East Side establishment is all things to all people: a cigar bar, a wine bar, a tapas lounge, and a casual, couch-filled living room where local office workers can often be found unwinding. • 244 E. 51st St. (212-319-9463). Also, 55 Liberty St., second fl. (791-9463). (I–M)

Giambelli 50th Ristorante

Upscale Italian fare served in a warm and cozy atmosphere. The chef imports esoteric varieties of pasta from Italy to prepare his specialties; the fish and meat dishes are as careful. • 46 E. 50th St. (212-688-2760). (M)

Haru

Haru means "spring" in Japanese, and the design theme at this fourth and funkiest Manhattan branch of the Haru chainlet is man-made nature, from the digital-photomural-of-grass floor to the robotic fish in the aquariums over the bar. The menu features all the usual suspects, plus fusion fare like a strip steak with wasabi croquette, spicy shallots, and ginger sauce. • 280 Park Ave., nr. 48th St. (212-490-9680). (M)

Jimmy Sung's

This elegant midtown restaurant serves classic Hunan cuisine and a sampling of dishes from other regions including sushi and sashimi. Private dining rooms are perfect for special occasions, business meetings, or mini-banquets. • 219 E. 44th St. (212-682-5678). (I–M)

★ Kuruma Zushi

Nobu and BondSt might draw celebrity sushi fans, but this is where you'll find the true fanatics, willing to squander their savings on superlatively fresh sushi and sashimi in nondescript surroundings one flight above a midtown side street. Cognoscenti put themselves and their taste buds in the nimble hands of the sushi chef, who amazes with imported treasures like Japanese aji, sea eel, and prawn-Kuruma ebi. • 7 E. 47th St. (212-317-2802). (E)

★ Maloney & Porcelli

Maloney & Porcelli claims it isn't a steakhouse, but the tide of pinstripe and hunks of food suggest otherwise. The best meat dish, though, isn't steak but a mammoth "crackling" pork shank—which arrives with a steak knife thrust deep into it—and the service couldn't be nicer. • 37 E. 50th St. (212-750-2233). (E)

★ Michael Jordan's The Steak House N.Y.C.

If you're looking for him, he ain't there. But if you've come for great beef, that's another story. A better slab of New York strip sirloin would be hard to find, no matter which train you board downstairs. And you're surrounded by the spectacular restoration. It's almost as exciting as sitting courtside. • 23 Vanderbilt Ave., Grand Central Terminal (212-655-2300). (E)

Nino's Positano

Upscale Italian specializing in food from the south, Positano in particular. Pastas range from the simple (fusilli with tomato-basil sauce) to the more complex (Cognac-infused seafood risotto), and main courses traverse similar territory. • 890 Second Ave., nr. 47th St. (212-355-5540). (M)

Smith & Wollensky

Urban cowboys herd together over big steaks with knives to match at impresario Alan Stillman's signature chophouse. The place has that landmark-steakhouse look—bare oak floors, a raffish air, and bustling waiters wearing service stars. There's surf and turf aplenty, improvisations at lunch, and an enviable wine cellar. • 797 Third Ave., at 49th St. (212-753-1530). (M–E)

43rd–56th Streets, West Side

★ Aquavit

Swedish chef Marcus Samuelsson puts his own uninhibited spin on Scandinavian food, which isn't to say you won't find herring, gravlax, and Swedish meatballs. But for every expected Northern delight there's an innovation like tandoori-smoked char with goat-cheese parfait and Osetra caviar. Those who find the quasi-corporate dining room frosty can warm up with an aquavit or dine upstairs in the café. • 13 W. 54th St. (212-307-7311). (M–E)

★ Baldoria

Everyone at Frank Pellegrino Jr.'s Baldoria toils to make sure customers stay happy enough to sing along with Jimmy Roselli on the jukebox. There's luscious veal scallopine, aromatic spaghetti with clams, a raw bar upstairs, and best of all, 136 seats. So, if you still can't get into Rao's—Junior's father's legendary celebrity hangout—now you don't have to. • 249 W. 49th St. (212-582-0460). (E)

Ben Benson's Steak House

This rollicking steakhouse has long fed hordes of hungry, beef-eating businessmen and the people who love them. At a time when steakhouses were famous for rudeness and hauteur, Benson's made a point of homeyness. The festive air gets pretty thick by the bar, where cigars prevail, but there's a weatherproofed "front porch" and a dining room devoted entirely to the assiduous consumption of prime aged beef. • 123 W. 52nd St. (212-581-8888). (E)

Benihana

Long before *Iron Chef* taught us just how quick-handed knife-wielding Japanese cooks can be, there were the tableside cooking shows that are still the main draw at this teppanyaki steakhouse. Kids, of course, love it. • 47 W. 56th St. (212-581-0930). (E)

★ Blue Fin

How can you tell you're in a W hotel? The striking design; the Rande Gerber bar; and the upscale restaurant, like this stylish Stephen Hanson seafood house at the W Times Square. It's smart. It's handsome. Fiercely noisy with jazz to boot. Chef Paul Sale scores with splendid goat-cheese-and-beet salad, crab cake with celery-root salad, and a silken, often luminous way with fish, plus sushi to match any vowel-ending raw-fish bar in town. Sunday jazz brunch. • 1567 Broadway, at 47th St. (212-918-1400). (M–E)

Bombay Palace

This newly refurbished, elegant Indian restaurant has been serving its refined tandoori prawns, lamb kandhari, and chicken kashmiri in midtown for years. Try the excellent breads. • 30 W. 52nd St. (212-541-7777). (M)

Cascina

The communal farmhouse tables and equally rustic house wines, imported from the owner's northern Italian vineyard, conspire to make this trattoria feel more Tuscan countryside than Hell's Kitchen storefront. Beyond lasagne and minestrone, the menu surprises with dishes like rabbit casserole in a bread crust, barbecued veal ribs, and whole-wheat pizza with smoked salmon and cream cheese. • 647 Ninth Ave., nr. 45th St. (212-245-4422). (M)

Cité

Ambassador of beef Alan Stillman cops a French accent at this soaring midtown steakhouse known for its wine dinners. Meat is just the hard core of the menu, a document that also includes pan-seared crab cake and roasted salmon, and desserts big enough for two or more to share. For more casual dining, try the Cité Grill next door. • 120 W. 51st St. (212-956-7100). (M–E)

Da Rosina

Those with curtains to make and bellies to fill find just what they're looking for in this Restaurant Row standby, a reliable source for homemade pasta, chicken and veal cutlets every which way, and Italian classics from fried clams to tirami su. A $22 prix fixe dinner and $13.95 lunch make it easy to splurge on affordable indulgences like spicy lobster frutti di mare and broiled sirloin steak. • 342 W. 46th St. (212-977-7373). (M)

★ DB Bistro Moderne

Daniel Boulud's latest venture is supposed to be an homage to the simple bistro foods of his youth, but the great chef can't help making things fancy. Take boeuf en gêlée, which chef Boulud coats with sweet horseradish cream and serves in a dainty parfait glass. Or the $29 "DB Burger," leavened with foie gras and short ribs and a silver cup of pommes soufflés on the side. The space can feel a little hectic around theater time, but elbow your way in if you can. • 55 W. 44th St. (212-391-2400). (E)

★ Del Frisco's

Want to see what mahogany fashioned by testosterone looks like? This is without question the most urbane steakhouse you will ever see, its meat locker filled with terrific beef. From the usually overrated filet mignon, whose buttery blandness gets surmounted by a brash pepper-splattered crust, to the superb 26-ounce "double eagle" strip, Del Frisco's is a silverware-clanking crowd pleaser. • 1221 Sixth Ave., at 49th St. (212-575-5129). (E)

Film Center Cafe

To go with the vintage film memorabilia at this casual Hell's Kitchen comfort-food zone, there's a long list of wraps and overstuffed sandwiches, roast turkey, meat loaf, a raw bar, and a lively late-night bar scene. • 635 Ninth Ave., nr. 44th St. (I–M)

Haru

This branch of the stylish, popular Japanese mini-chain, like the others, specializes in fresh, oversized sushi, fifteen house sauces, plus fusion fare like a strip steak with wasabi croquette, spicy shallots, and ginger sauce. Natural wood tones and a wall of tree branches separating the dining room from the sushi bar brings a little serenity to Times Square. • 205 W. 43rd St. (212-398-9810). (M)

★ La Caravelle

After 40 years, the most neighborly of the city's grand old midtown restaurants has undergone a subtle gastronomic conversion. The service is still impeccable and the luminous green murals are still as luminous as ever, but now you'll find bits of seaweed on your plate (part of a tasty gravlax-and-tuna combination), even golden Chinese scallions mingled with your beef fillet. These changes are generally decorous, although traditionalists can still find comfort in classics like roast duck and the restaurant's legendary truffled pike quenelles. • 33 W. 55th St. (212-586-4252). (E)

★ Le Madeleine

Don't sulk if you can't get into Esca across the street: This venerable bistro's gone modern under chef Bruce Beaty (whose lively flavors reflect stints with Alfred Portale and Gilbert LeCoze). We feel miles from Ninth Avenue in the quirky all-weather garden, sharing grilled lamb sausage and splendid yellowfin tartare. Lemon custard seals the deal. Grab a honey madeleine and catch that curtain. • 403 W. 43rd St. (212-246-2993). (M)

Maria Pia

A can't-go-wrong choice for theater-district Italian trattoria dining, Maria Pia excels with homemade hearty pastas like cavatelli Bolognese and satisfying entrées like pepper-crusted tuna. The three-course $19.95 prix fixe menu is available any time of day, seven days a week. • 319 W. 51st St. (212-765-6463). (I–M)

Martini's

Convenient for pre- and post-theater dining, with a buzzing sidewalk café and rustic homemade pastas, charcoal-grilled seafood, and, of course, multiple variations of the house drink. • 810 Seventh Ave., at 53rd St. (212-767-1717). (M)

Puttanesca

The multi-tiered antipasto table is the luscious centerpiece of this casual West Side Italian. You can't go wrong with any of the homemade pastas including penne puttanesca and desserts. On weekends, there's a $9.95 unlimited champagne brunch. • 859 Ninth Ave., nr. 56th St. (212-581-4177). (M) AE

Seppi's

Like Raoul's, its atmospheric downtown progenitor, Seppi's has a tin ceiling, a roving fortune-teller, and an unusual-for-midtown closing time of 2 A.M. The bistro menu—a winning composite of French and Italian—lists tuna niçoise and tartes flambées alongside prawn risotto. • 123 W. 56th St. (212-708-7444). (M–E)

St. Andrews

In what might be New York's only full-fledged Scottish restaurant, the bartenders wear kilts, the scotch is single-malt, and the décor revolves around pictures of famous golf courses. The hearty steak-and-seafood menu features rack of lamb and brook trout stuffed with crabmeat and Irish oatmeal in a scotch-whiskey sauce. • 120 W. 44th St. (212-840-8413). (I–M)

Trattoria Dopo Teatro
Famous for its signature open ravioli of lobster and lamb, the menu also offers an across-the-board selection of regional Italian specialties. The dining room is decorated with Italian cinema stills and single-minded connoisseurs, and private parties can pursue their passions in the wine room, the grappa room, or the cigar lounge. • 125 W. 44th St. (212-869-2849). (M)

★ Triomphe
Now that 44th Street west of Fifth is hotel row, the venerable Iroquois has emerged from its midlife stodge with a $13 million makeover and a pocket-size restaurant. Perhaps the prices could be sweeter, but there is much to savor on Steven Zobel's menu: tender braised rabbit, oysters simmered in Vermouth cream, sautéed chicken livers, and a serious steak. • 49 W. 44th St. (212-453-4233). (M–E)

Utsav Festive India
The $12.95 all-you-can-eat lunch buffet may be pricier than some, but the setting—an elevated bridge between two midtown office buildings—is posher, with tablecloths and flowers and gracious waiters wearing chili-pepper-patterned neckties. Every day brings a selection of four vegetable and three meat dishes, plus salads, chutneys and pickles, nan, superb saffron-speckled rice, and silky-sweet Indian puddings for dessert. • 1185 Sixth Ave., nr. 46th St. (212-575-2525). (M)

Zanzibar
The crowd at this loungey Hell's Kitchen restaurant is as eclectic as the menu. African, Arabic, Asian, and Mediterranean touches appear in dishes like tuna and ginger ravioli; mussel soup with garlic, chickpeas, and cilantro; and a root vegetable and peanut stew served over rice. • 645 Ninth Ave, nr. 45th St. (212-957-9197). (M)

57th–60th Streets

★ Brasserie 8½
At this souped-up designer bookend to the newly modish Brasserie, you get big brasserie dishes plus a pumpkin-carpeted-diva staircase entrance, and two subterranean, airport-lounge-style bars. The simpler menu choices tend to be better, like the frisée salad and the cornflake-crusted crab cakes. The evening scene is overcooked, but lunch at bar No. 2 (the blue-green one) is better. • 9 W. 57th St. (212-829-0812). (M–E)

Bukhara Grill
At the second branch of a popular midtown restaurant and the fourth Indian kitchen to colonize its raita-ridden block, one whiff is pungent proof that they don't stint on the spices, which permeate the clay-oven specialties, the myriad vegetarian dishes, and everything on the sixteen-course $13.95 lunch buffet. • 230 E. 58th St. (212-339-0090). (M)

★ Guastavino's
The fab English import in the spectacularly restored space under the Queensboro Bridge has rechristened itself "an American brasserie," and you can almost hear the midwestern twang in chef (and transplanted Indianan) Daniel Orr's dishes like fried green tomatoes with Wabash Cannonball goat cheese, chicken and dumplings, and pear-huckleberry pandowdy. Upstairs, at Club Guastavino, Orr has kept his French accent and the $65 three-course prix fixe menu. • 409 E. 59th St. (212-980-2455). (M–E)

The Manhattan Ocean Club
Savor your seafood in an elegant dining room decorated with Picasso ceramics. A pictorial menu features a dozen or so smiley-faced fish. Preparations range from classic (Dover sole meunière) to creative (grouper with roasted pineapple and black peppercorns). Or have the chef prepare your fish any way you like. • 57 W. 58th St. (212-371-7777). (E)

★ March
Expanded seating and a rooftop terrace aren't the only welcome additions to this ultraromantic Sutton Place townhouse. Wayne Nish has shed his obsession with Japan and embraced what he calls "New York cuisine," luxed up with a little more cream and butter. A typical tasting menu begins in a truffly, buttery haze of vegetable fricassee, then segues into Muscat-scented lobster and moist chicken in spice-mulled pear cider, before climaxing in rustic lamb shoulder with fennel purée. • 405 E. 58th St. (212-754-6272). (E)

★ Norma's
Anyone who equates French toast or biscuits with Mom and unconditional love might agree that the Parker Meridien's spiffy Norma's, with its exuberant all-day breakfast, is worthy of an award. Pancakes by a mom on Prozac. Complimentary fruit-smoothie shots and a duo of croissants oozing smoked-salmon-flecked scrambled eggs. If there really can be too much of a good thing, then breakfast here ought to be against the law. • 118 W. 57th St. (212-708-7460). (M)

ONEc.p.s.
Alan Stillman, along with executive chef David Burke and designer Adam Tihany, has rewired the Plaza's Edwardian Room. Tihany has colored the oaken walls caramel and put huge scarlet lampshades on the chandeliers, and the irrepressible Burke has concocted a whimsical menu that includes a foie gras–spiked burger and a rack of lamb accompanied by shepherd's pie. The mosaic floors and ceiling remain untouched, and the view of Central Park is as grand as ever. • 1 Central Pk. So. (212-583-1111). (E)

Opening

Upper West Indies

Good news for customers of A, the bantam BYOB French-Caribbean bistro: Its owners have turned the space next door into the equally intimate **Cafe Del Bar**. With its red light bulbs, perpetual reggae soundtrack, photos of vintage Fords, and minuscule Montego Bay menu (curried lamb pies, beef patties, $3 Red Stripes, and rum drinks served in bottles of Ting and Jamaican ginger beer), the joint has a vaguely illicit speakeasy feel and the slapdash appeal of an impromptu house party. And should too many guests arrive, there's always the backyard and the basement, which management plans to convert into an accessories shop by day, hangout by night, this fall. (945 Columbus Avenue, near 106th Street; 917-832-5200.)

★ Shelly's New York
The latest Shelly Fireman production inhabits an old Automat space, ergo the "Horn & Hardart" creamed spinach and macaroni and cheese. Only the assimilative Fireman (of Brooklyn Diner fame) would offer towering shellfish platters and stone crabs flown in daily from Joe's in Miami Beach alongside miso-glazed halibut, chicken schnitzel, and a 50-ounce porterhouse steak cooked "Brooklyn style" and make it all work. • 104 W. 57th St. (212-245-2422). (M–E)

Above 60th Street, East Side

Arabelle
A gorgeous, recently renovated room with a gold-domed ceiling is the backdrop for chef Raymond Saja's ambitious contemporary French menu, which includes red snapper "escabeche" with preserved lemon and black-olive "sorbet," and loin of lamb in a cumin-scented pine-nut broth. The bar is as seriously romantic as they come. Sunday brunch. • 37 E. 64th St. (212-606-4647). (E)

The Boathouse in Central Park
Claim a table by a flowery umbrella on the pondside deck and give thanks to Frederick Olmsted and generations of park champions for preserving this precious greenery. The American menu leans toward fresh seafood like pan-roasted monkfish with spring onions and garlic confit, and seared wild striped bass. • E. 72nd St. and Park Drive N. (212-517-2233). (M–E)

★ Café Sabarsky
Museum Mile is full of museum cafés, but none quite like this elegant evocation of a Viennese-style kaffeehaus at Ronald Lauder's Neue Galerie New York. The artistic sensibility permeates the café, with its reproductions of Josef Hoffmann sconces, Adolf Loos bentwood chairs, and Otto Wagner fabrics. And the theme continues with tortes (Sacher and Linzer), Bavarian ham for breakfast, cod strudel for lunch—and Friday nights only, dinner service until 9 P.M. • 1048 Fifth Ave., at 86th St. (212-288-0665). (M)

★ Fred's at Barneys New York
Normally, the stuff served in department-store eateries is the gastronomic equivalent of the final clearance bin. Not so here. The menu's an amalgam of au courant Italian (lovely pasta), guilt-ridden dietetic (chicken soup rendered fatless), and size-6-bedamned deli (chicken livers and pot roast to plotz from). The airy new ninth-floor location features a serpentine granite bar, leather chairs, and, unlike the old subterranean space, daylight. • 660 Madison Ave., nr. 61st St. (212-833-2200). (M–E)

Haru Sake Bar
Very fresh sushi, sashimi, tempura, plus Japanese fusion fare, and an expanded selection of sake and sake cocktails are the draw at this popular uptown branch of the Japanese mini-chain. Take-out service too. • 1327 Third Ave., at 76th St. (212-452-1028). (M)

Kai
Downstairs is the Ito En tea shop; upstairs, an elegant restaurant serving food inspired by *kaiseki*, the Japanese meal served after a tea ceremony. And some of the dishes on the four-level prix fixe dinner menus ($55 to $110) are flavored with the key ingredient including salt-crusted black cod with tea leaves and dill, and green-tea noodles with tofu. Lunch is offered à la carte. • 822 Madison Ave., at 69th St. (212-988-7277). (E)

Mark's
Decked out like a private London club, with plump, tasseled pillows. Fine French-American cooking (roasted beet salad with goat cheese, thyme-crusted tuna with tomato and black-olive vinaigrette), award-winning wine list, and a Willy Wonka–worthy chocolate tea. • 25 E. 77th St., in the Mark Hotel (212-879-1864). (E)

Mo's Caribbean Bar and Mexican Grill
Pack your bags, sweetie; we're going to the islands. Close enough. This spot with an MTV-beach-party vibe serves Caribbean and Mexican-American fare like jerk chicken burritos, enchiladas, and fajitas—all in a dining room with real palm trees. Reserve for Monday's

PHOTOGRAPHED BY BRUCE KATZ.

Lobster Madness night. Leave with a suntan. • 1454 Second Ave., at 76th St. (212-650-0561). (M)

Nino's
Elegant Italian with a romantic mural garden and nightly live entertainment. Try the grilled dishes—tuna on a bed of balsamic onions, double-cut veal chop—or the lobster fra diavolo. • 1354 First Ave., nr. 72nd St. (212-988-0002). (E)

★ Park Avenue Cafe
A polished, countrified American café for business lunches and get-to-know-yous in the evening. Chef David Burke makes the tired catchall "American fare" sing, and keeps the neighbors rapt with signature dishes like salmon pastrami with crushed pepper. • 100 E. 63rd St. (212-644-1900). (E)

★ Payard Patisserie & Bistro
You'll never shiver and blush the way François Payard's Nôtre Dame, Fontainbleau, St.-Honoré, or devilish chocolate tart make you when they hijack your taste buds. If all this sweetness weren't enough, chef Philippe Bertineau concocts first and second courses that match François's touted thirds. • 1032 Lexington Ave., nr. 73rd St. (212-717-5252). (M-E)

★ The Post House
How grand can a steakhouse get? If you took a meat-and-potatoes guy who liked to hang out at the Art Student's League, gave him a few years at Princeton, and financed his *Wanderjahr* abroad, he might come home and open the Post House. It's clubby but not snooty, with a Christo here and a Twombly there, and a well-traveled menu that includes everything from a Cajun rib steak to venison osso buco. • 28 E. 63rd St., in the Lowell Hotel (212-935-2888). (E)

★ Primola
There are hits and misses at this unassuming hangout where a core of entitled East Siders go to be surrounded by their peers and pampered by Giuliano Zuliani. We love the lush focaccia, a starter of clams and mussels in a fragrant broth, and charred rare slices of bistecca fiorentina—perfumed with rosemary, garlic, and olive oil. • 1226 Second Ave., nr. 64th St. (212-758-1775). (M-E)

Rain East
Like its Upper West Side sibling, the spices at this East Side branch are slightly tamed for American consumption, more fragrant than fiery, but that doesn't detract from the appeal of dishes like Thai chicken-and-coconut soup, pad Thai, and curried beef. • 1059 Third Ave., near 62nd St. (212-223-3669). (M)

Trata
With its fish-market display, its Greek spreads and salads, and its simply grilled seafood, this bustling Upper East Side restaurant offers an affordable, less dramatic alternative to Estiatorio Milos, where the chef used to work. • 1331 Second Ave., nr. 70th St. (212-535-3800). (M)

Zucchero e Pomodori
What used to be two separate Italian restaurants have merged into this rustic Italian restaurant serving fresh pastas, risotti, and seafood. Brunch includes unlimited champagne or mimosas for $9.95. Sidewalk dining available. • 1431 Second Ave., nr. 74th St. (212-585-2100). (I-M)

Above 60th Street, West Side

Alibaba
A twelve-seat glatt kosher restaurant and takeout shop specializing in Yemenite-Israeli cuisine—with a macrobiotic twist. Owner Moshe Harizy imports spices, fava beans, and fruit nectars from Israel and bakes his own lafah, the flatbread that makes his turkey shawarma something special. • 515 Amsterdam Ave., nr. 85th St. (212-787-6008). (I)

★ Calle Ocho
Who'd a thunk it? That the West Side could ever boast a restaurant as uncalculatingly sexy as Calle Ocho, with its far wall's spectacular Caribbean sunset of glazed terra cotta and its jewel-toned banquettes curving through the space like waves along the gulf? Let a staff so winning you at first suspect they're a few mojitos ahead of you steer you towards tangy lobster seviche, seafood paella, and terrific yuca fries. • 446 Columbus Ave., near 81st St. (212-873-5025). (M-E)

★ Jean Georges
Are you ready for an amazing evening that is not about you? Nothing and no one at Jean Georges steals center stage from the wondrous creations of Jean-Georges Vongerichten. If you're okay with such divine supplication, prepare to be open-mouthed whenever you're not chewing. Nothing you encounter will fail to dazzle, from the simplest dish of asparagus and morels au jus to the unexpected combo of sweetbreads en cocotte with ginger and licorice. • 1 Central Park West (212-299-3900). (E)

Lenox Lounge
Maybe your budget can't swallow a coveted townhouse on Striver's Row. But fabulous barbecued chicken and devilishly rich ribs at this recently renovated Art Deco nightclub, which only recently started serving dinner, will barely make a dent in your cash flow. We take our buffalo chicken wings torrid, love the corn bread, and liquidate the macaroni and cheese, but can't handle smothered pork chops that are like plywood. • 288 Lenox Ave., nr. 125th St. (212-427-0253). (M)

★ Ouest
After cultivating a coterie of foodie followers at places like Alison on Dominick and Cascabel, Tom Valenti brings his distinctive style of boldly layered flavors—and those lamb shanks—to a neighborhood legendarily short on sophisticated grub. Clearly, he's doing his darnedest to turn the tide with reprises of old favorites like potato, goat cheese, and truffle terrine with transcendent beets; and lusty short rib on an ooze of polenta perfumed with smoked onions. • 2315 Broadway, near 84th St. (212-580-8700). (M-E)

Restaurant 222
Still as cozy and romantic as ever, Restaurant 222 has changed direction: Owner Frank Valenza now calls it an "American-Italian" steakhouse. That means surprisingly flavorful fillet steaks accompanied by sauces like pizzaiola and nutted garlic and irresistible whipped potatoes. The prix fixe menus ($20 at lunch, $29.95 at dinner) are particularly good deals, especially compared with the pricey à la carte offerings. • 222 W. 79th St. (212-799-0400). (E) ($)

Scaletta
A dining room decorated in muted blues and pinks is the tranquil setting for refined northern Italian fare, from smoked salmon and beef carpaccio to a selection of risotto and veal dishes. Conveniently located across the street from those famous dinosaurs at the Museum of Natural History. • 50 W. 77th St. (212-769-9191). (M)

DORADA
TRIGUE
Casta
GOLDEN ALE
Casta

Tasting

Hop to It

When most people think of Mexican beer, they usually think of a bland and watery bottle of Corona with a sad little lime wedge stuffed into the lip. Especialidades Cerveceras, a small-batch brewery that produces an eclectic line of ales called **Casta** (Spanish for "purity") may change all that. Lately, the ales have been appearing at upscale Mexican restaurants around town like Maya, Zarela, Salón México, and Mi Cocina, and at specialty stores like Gourmet Garage and Park Slope's beer-drinker's paradise, Bierkraft. The only thing Casta has in common with Corona is that it's made in an old Corona brewery in Monterrey, Mexico. Casta Triguera, a well-balanced bittersweet wheat ale, tastes fresh and bright; it's less cloudy than most wheats, with pronounced citrus notes like a Belgian-style wheat rather than a clovey German one. Casta Dorada, a golden ale with a nice fruity, floral aroma, makes the typical mass-produced Mexican lager seem like it needs a flavor transfusion; it practically cries out for a bowl of freshly smashed guacamole. Casta Bruna is an English-style, copper-colored pale ale with a complex malty character, and best of all is the Casta Morena, a deliciously hoppy dark ale with a lot of caramel, toffee, and chocolate flavor; it's smooth and rich enough to accompany dessert. Even if you're not into microbrews and choose your beer the way some wine drinkers choose their wine, Casta might win you over: Each style of ale has a beautiful label designed by a well-known Mexican artist. R.P.

Brooklyn

★ Bistro St. Mark's
The latest collaboration between sommelier Dominique Drevet and chef Johannes Sanzin, both graduates of Bouley in its heyday, and improbably, Souperman, their financial-district takeout place. Here in sleek Park Slope quarters, they're back to serious food, and Sanzin's cooking is as inventive as ever. He revels in unexpected touches like toasted walnuts and Asian pear in a woody mushroom salad, and a succotash of limas, tomato, and corn with the rack of lamb. Monday night's $25 four-course tasting menu is a spectacular bargain. • 76 St. Marks Ave., at Sixth Ave., Park Slope (718-857-8600). (M)

PHOTOGRAPHED BY JOE SCAFURO.

Classical & Dance

Edited by Alicia Zuckerman

Classical Music

★ New York Philharmonic
Lorin Maazel raises his baton for the first time as the orchestra's new conductor: Beethoven's *Leonore* Overture No. 3 and the Ninth Symphony featuring the New York Choral Artists and soloists including extraordinary bass René Pape. 9/18 at 7:30. John Adams's *On the Transmigration of Souls*, a September 11 commemorative piece for chorus, orchestra, and live electronics, has its world premiere; also Beethoven's Ninth. 9/19 and 9/24 at 7:30; 9/20 and 9/21 at 8. 9/19 broadcast live on WQXR and WQXR.com. • Avery Fisher Hall, Lincoln Center (212-875-5656); $34–$130.

★ Kronos Quartet
Presents a program of New York premieres, including works by Steve Reich and Charles Mingus. Accordion player Tony MacMahon also performs. 9/19 at 7. • Battery Park (212-219-9401); free.

"Music Around the Mediterranean"
Three-day festival features music and dance from Spain, Turkey, North Africa, and the Arab world—from flamenco to the Whirling Dervishes of Damascus. 9/20–9/22. Call or visit nyworldfestival.org. • Bohemian Hall & Garden, 29-19 24th Ave., Astoria, Queens (212-545-7536); $25–$35 (three-day pass: $75).

"Music of France, Brazil & Russia"
Cellist André Emelianoff, pianist Sara Buechner, soprano Karen Clift, and the Misterioso Cello Ensemble perform works by Poulenc, Ibert, Ravel, Villa-Lobos, and a William Harvey premiere based on a poem by Yevgeny Yevtushenko. 9/20 at 7. • New York Society for Ethical Culture, 64th St. at Central Park West (973-669-0872); $20.

★ Maazel/Vilar Conductors' Competition
Final round of yearlong international competition, boiled down to eight young conductors, begins. Rehearsals, with the Orchestra of St. Luke's, feature works by Sibelius, Puccini, Saint-Saëns, Respighi, and others and are free and open to the public. 9/23 and 9/24. Call for details. • Carnegie Hall, Seventh Ave. at 57th St. (212-247-7800); free.

Young Concert Artists
Prestigious competition presents first-prize winners pianist Vassily Primakov, baritone Anton Belov, violinist Nicolas Kendall, and marimba player Naoko Takada; hosted by Robert Sherman. 9/24 at 2. • Merkin Concert Hall, 129 W. 67th St. (212-501-3330); $10.

Chamber Music Society of New York
Opening night celebrates the art of the piano in honor of founder Alice Tully's 100th birthday. Nine pianists play multi-keyboard works by Bach, Debussy, Mozart, Poulenc, and Ravel. 9/25 at 8. • Lincoln Center, Alice Tully Hall (212-875-5788); $27.50–$50.

★ Ensemble Sospeso
Excellent, adventurous new-music group presents an evening of chamber music by György Kurtág, with soprano Lucy Shelton. 9/25 at 8. • Carnegie Hall, Weill Recital Hall, Seventh Ave. at 57th St. (212-247-7800); $20.

★ Eitetsu Hayashi
One of Japan's premier solo Taiko (Japanese drum) players—he's played with Marcus Roberts and the Berlin Philharmonic—returns to New York for the first time in a decade. 9/25 and 9/26 at 8. • The Town Hall, 123 W. 43rd St. (212-840-2824); $30–$35.

★ Meridian Arts Ensemble
Performs music by Frank Zappa and his influences, including Conlon Nancarrow, Don Carlo Gesualdo, and, of course, Stravinsky. Zappa himself was a fan of this group. 9/25 at 8. • Merkin Concert Hall, 129 W. 67th St. (212-501-3330); $15.

Opera

★ New York City Opera
Puccini's *Madama Butterfly* has its season premiere, 9/21 at 8. Jake Heggie's *Dead Man Walking*, Puccini's *Il Trittico*, and Mozart's *Don Giovanni* run, too. Call or visit nycopera.com. • New York State Theater, Lincoln Center (212-870-5570); $25–$110.

Amato Opera
Presents Puccini's *Madama Butterfly*. 9/21 at 7:30 and 9/22 at 2:30. Weekends through 10/13. • Amato Opera, 319 Bowery (212-228-8200); $28.

★ Metropolitan Opera
As usual, the opening-night gala is an all-star event. Plácido Domingo, Olga Borodina, Jean-Yves Thibaudet, and Renée Fleming will join the Met Chorus in scenes from *Samson et Dalila*, *Otello*, and *Fedora*. James Levine conducts. 9/23 at 7. Puccini's *Turandot* opens 9/24, and Richard Strauss's *Elektra* on 9/25. Call or visit metopera.org. • Lincoln Center, Metropolitan Opera House (212-362-6000); $25–$280 (9/23: $750–$1,000).

Dance

★ Evening Stars
Spectacular series wraps up with the Trisha Brown Dance Company, 9/18 at 7; and the Bill T. Jones/Arnie Zane Dance Company, 9/20 at 7. Visit rivertoriver.org • Battery Park (212-219-9401); free.

★ "The Paradise Project"
Bessie- and Obie-winning performance artist John Kelly's new dance-theater work, with music by Michael Torke, has its premiere after being postponed last spring. Employing digital technology, theatrical illusion, and mime, it is the story of a man's obsession with Marcel Carné's 1945 film *Les Enfants du Paradis* (*Children of Paradise*). Through 9/24. Call for details. • The Kitchen, 512 W. 19th St. (212-255-5793, ext. 11); $20 (9/24 at noon: $10).

Jamie Bishton Dance
Former principal dancer with Twyla Tharp, the White Oak Dance Project, and American Ballet Theater presents three New York premieres with his own company. 9/19–9/22 at 8. • Joyce Soho, 155 Mercer St. (212-334-7479); $15.

Thang Dao Dance Company
Presents *Concerto for the Lost*, with original score by Sam Bird and a solo danced by Kristen Foote of the Limón Dance Company; also *Requiem* for nine dancers, set to Mozart's *Requiem*. 9/19 and 9/20 at 9; 9/21 and 9/22 at 8. • Merce Cunningham Theater, 55 Bethune St. (212-924-0077); $17.

New York Dance and Performance Awards
Better known as the Bessies, the eighteenth annual awards ceremony for outstanding innovative achievement in dance will be hosted by Keely Garfield and Lawrence Goldhuber. 9/20 at 7. • Joyce Theater, 175 Eighth Ave. (212-924-0077); $10.

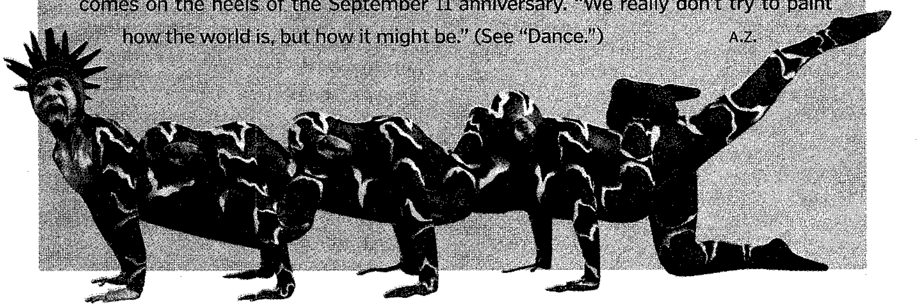
Ryan Kelly
New York City Ballet dancer leads eight other performers in *Re-covering the Concrete*, a multimedia fusion of dance, theater, music, and sound. 9/23 at 8. • Dixon Place, 309 E. 26th St. (212-532-1546); $12.

★ Momix
Performs *Opus Cactus*, an homage to the desert, and *Momix in Orbit*, a collection of nineteen pieces, old and new. (See box.) 9/24–10/13. Tues.–Fri. at 8; Sat. at 2 and 8; Sun. at 2 and 7:30. • Joyce Theater, 175 Eighth Ave. (212-242-800); $40.

Talent

Momix Master

"The only point to **Momix** is, if you walk out of the theater with a little less gravity in your step, perhaps it's been successful," says Moses Pendleton, whose company launches the Joyce Theater's twentieth season on September 24. Less gravity, literally, is a company cornerstone: Dancers on pointe—on *skis*—certainly indicate the audience's arrival in a world of fantasy and Surrealism. Amid huge metal poles, fire, light, and puppets by Michael Curry (*The Lion King*), and music ranging from traditional Arabic melodies to Peter Gabriel, there is an inherently celebratory quality to these shows (Cirque du Soleil comes to mind). Before starting Momix, Pendleton co-founded Pilobolus Dance Theater with Dartmouth buddy Jonathan Wolken in the seventies, after a skiing accident landed him in a therapeutic dance class. Since he was never really a dancer, he explains, athletics-based performance emerged as a survival technique. "Momix in general, I think, is a nice antidote to depression," says Pendleton, noting that this three-week run comes on the heels of the September 11 anniversary. "We really don't try to paint how the world is, but how it might be." (See "Dance.") A.Z.



PHOTOGRAPH BY DON PERDUE.

Ground Rules This section emphasizes classical concerts, recitals, and outdoor performances (but only the premeditated ones), and includes the occasional jazz concert if it is held, say, in a public space. Stars (★) indicate our editors' recommendations. For rock concerts and club information, see "Nightlife."

cue

Nightlife

Edited by Ethan Brown

Concerts

Bob Geldof
9/21 at 8. Sir Bob is back with a new album: *Sex, Age & Death* is meant to be an *American Beauty*–like rumination on middle-age-dom but ends up being a smarmy rock-and-roll *Tadpole* • The Town Hall, 123 W. 43rd St. (212-307-7171). $25, $35.

Coldplay
9/19 at 8. • Jones Beach Theater, Wantagh, Long Island (212-307-7171). $30.

Small Stages

B.B. King Blues Club & Grill
9/18: Project Object. 9/19: Charlie Hunter Quintet. 9/20: Colin Blunstone. 9/21: Sonny Rollins. 9/22: Phix. 9/23: Mother's Finest. 9/24: Joan Osborne. • 243 W. 42nd St. (212-997-4144).

Bottom Line
9/18: Leon Russell. 9/19: Branford Marsalis. 9/20: Olu Dara; the Waifs. 9/21: Oregon. 9/22: Jefferson Starship. • 15 W. 4th St. (212-228-6300).

★ Bowery Ballroom
9/18: Drive-By Truckers. 9/19: Susana Baca. 9/20: Mason Jennings. 9/21: Spoon. 9/23: Brian Jonestown Massacre. 9/25: "The Exile Follies" with John Doe; Kristen Hersh; Grant Lee Phillips. • 6 Delancey St. (212-533-2111).

★ Irving Plaza
9/18: Wire (see box). 9/19, 9/21, and 9/22: Marianne Faithfull. 9/20: Bright Eyes. 9/24: Super Furry Animals. • 17 Irving Pl. (212-777-6800).

★ Joe's Pub
Mondays: New-music showcase. Tuesdays: D.J.'s Beverly Bond and Belinda spin hip-hop and R&B. Wednesday: World music. Thursdays: Editors, writers, photographers, and all sorts of other non-D.J.'s take to the decks for the "Personality D.J. Series." Saturdays: D.J. Johnny spins hip-hop, house, and soul classics. 9/18: Gangbe Brass Band. 9/19: Lokua Kanza. 9/20: Fra Fra Sound. 9/22: Paris Combo.9/24: Garmana. 9/25: Andy Summers with Victor Biglione and Benjamin Verdery. • 425 Lafayette St. (212-239-6200).

Knitting Factory
9/18: Robby Ameen. 9/19: Of Montreal. 9/21–9/22: Gogolo Bordello. 9/25: Dillinger Escape Plan. • 74 Leonard St. (212-219-3055). $.

Maxwell's
9/19: Bright Eyes. 9/20: The Mekons. 9/21: Evan Dando. 9/23: "The Exile Follies" featuring John Doe, Kristin. 9/25: Brian Jonestown Massacre; The Sights. • 1039 Washington St., Hoboken, N.J. (201-653-1703).

★ Mercury Lounge
9/18: Moldy Peaches' Kimya Dawson. 9/20: Laura Cantrell. 9/21: The Mekons. 9/25: Keith Urban. 9/28: Dead Moon. • 217 E. Houston St. (212-260-4700).

Northsix
9/19–9/22: "Ladyfest" presents: ESG; Nimbus; Murray Hill; the Pollynoses; more. 9/24: Larry Harlow. 9/25: The Dismemberment Plan. • 66 N. 6th St., Williamsburg, Brooklyn (718-599-5103).

S.O.B.'s
9/19: Lucky Dube; Linton Kwesi Johnson. 9/20: Furtile Ground; Sonny Boy. 9/21: Silvana Magda and Katende. • 204 Varick St. (212-243-4940).

★ Southpaw
9/18: Luther Wright and the Wrongs; Chris Brown and Kate Fenner; Cookies Downtown. 9/20: Evan Dando; Blake Hazzard. 9/21: "WFMU Benefit" with ESG; Brother JT; the Styrenes. 9/22: The Pietasters. 9/24: The Sights. • 125 Fifth Ave., Park Slope, Brooklyn (718-230-0236).

The Village Underground
9/19: Juliana Hatfield. 9/20: Antigone Rising. 9/25: Danu. • 130 W. 3rd St. (212-777-7745).

★ "Warsaw"
9/19: Phantom Planet. 9/24: Pere Ubu. • Polish National Home, 261 Driggs Ave., Williamsburg, Brooklyn (toll free, 866-468-7619).

★ The World
9/24: Public Enemy; Blackalicious. • 43rd St. and Broadway (212-398-3439).

Clubs

APT
Mondays: "The Minty Fresh Living Room" with Bobbito Garcia. Tuesdays: "iPod Party" with AndrewAndrew. Wednesdays: "Little Ricky's Rib Shack" with Rich Medina. Fridays: "Undressed" with Ursula 1000. Saturdays: Chairman Mao and Citizen Kane. • 419 W. 13th St. (212-414-4245).

Performance

Live Wire

Thanks to *24 Hour Party People* and New York parties like "Hacienda," appreciation for bands like Gang of Four, Joy Division, and New Order is at an all-time high. But one revolutionary band of the late-seventies-early-eighties era is also one of the most unappreciated: **Wire** (pictured). Songs like "I Am the Fly" and "12 X U" pioneered a truly original mix of brevity the Ramones would admire and electronic ambition of the John Cage variety. Moreover, the band is still making adventurous music: On a new album called *Read & Burn 01*, Wire takes its jagged, abrasive rock to such extremes that it resembles a kind of punk version of Phil Spector's Wall of Sound. Wire material—old and new—will sure be something to behold at Irving Plaza on September 18. (See "Small Stages.")

Arc
Fridays: "Be Yourself" with progressive-house maestro D.J. Danny Tenaglia. Saturdays: "Made Saturdays," trance and progressive house spun by the likes of Deep Dish. • 6 Hubert St. (212-226-9212).

★ "Bang the Party"
Lori and E-Man's sweaty Friday-night house party returns to Manhattan after several years at Frank's Lounge in Brooklyn. Expect lots of tambourine-toting dancers and plenty of house and disco classics. • Opaline, 85 Ave. A (212-726-1322). $10.

Centro-Fly
Thursdays: Eclectic music with "?"; Fridays: "GBH" hosts some of the more adventurous nights at the club with D.J.'s like Ashley Beedle and Marshall Jefferson. 9/19: Seb Fontaine. 9/21: Slam. • 45 W. 21st St. (212-627-7770).

Club Shelter
Saturdays: Timmy Regisford's long-running deep-house party "Shelter." • Club Shelter, 20 W. 39th St. (212-439-4141). $.

Luxx
Fridays: "Mutants" with D.J. Larry Tee. Saturdays: D.J. Larry Tee spins electroclash at "Berliniamsburg." Sundays: "House Music Sessions" with D.J. Raji K and D.J. Gomi. Sundays: More Larry Tee with "NYFC." Mondays: "Cult Movie Mondays." Tuesdays: D.J. Miss Guy spins rock and metal at "Hell Bent for Brooklyn." • 256 Grand St., Williamsburg, Brooklyn (718-599-1000).

The Roxy
Saturdays: The Chelsea boys dance all night to a rotating set of house D.J.'s, including Razor, of Razor and Guido. • 515 W. 18th St. (212-627-0404). $.

Spa
Wednesdays: Rock and roll and electro spun by D.J.'s like Paul Sevigny. Thursdays: A-listers and fashionistas take over with "Ultra" featuring hip-hop, house, and rock and roll spun by D.J.'s Mark Ronson, Lady Bunny, Cameron Douglas. Saturdays: Overdressed Euros line up for "Jet Set" with D.J. Eric LaPeau. • 76 E. 13th St. (212-388-1060).

Jazz

★ Birdland
Mondays in September from 5:30 to 7:30: Scott Whitfield Jazz Orchestra. Tuesdays from 5:30 to 7:30: David Ostwald's Louis Armstrong Centennial Band. Fridays from 5:30 to 7:30: Lew Anderson's All-American Big Band. 9/19–9/21: Ron Carter Nonet. • 315 W. 44th St. (212-581-3080).

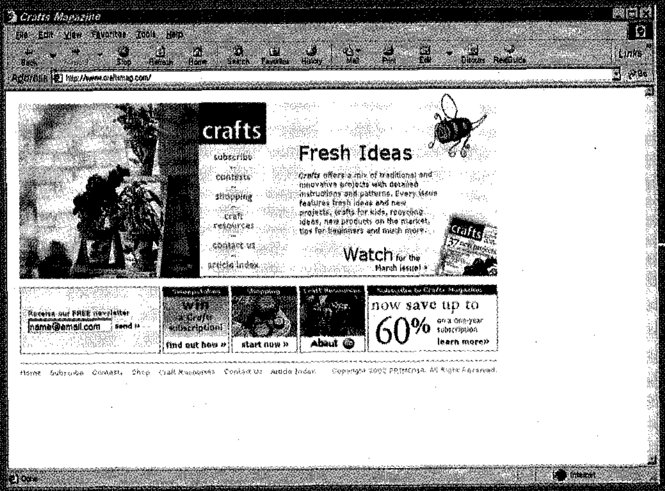
Blue Note
Through 9/21: Elvin Jones's 75th-birthday celebration. 9/24–9/28: Leo Gandelman. • 131 W. 3rd St. (212-475-8592).

Cajun
Mondays and Thursdays in September: Vince Giordano and the Nighthawks. Tuesdays: Stanley's Washboard Kings. Wednesdays: Eddie Davis and His New Orleans Jazz Band. Thursdays: Vince Giordano and the Nighthawks. Fridays: The Canal Street Dixieland Jazz and Blues Band. Saturdays: The Red Onion Jazz Band. Sundays: Peter Eckland Quartet. • 129 Eighth Ave., at 16th St. (212-691-6174).

Iridium
Monday nights, the Les Paul Quartet holds office hours. Through 9/22: Ray Barretto and New World Spirit. Sets Sun.–Thurs. at 8 and 10, with extra midnight set Fri. and Sat. • 1650 Broadway, at 51st St. (212-582-2121).

Ground Rules In clubland, promptness is *not* next to godliness; expect shows to start later than promised. Stars (★) indicate our editors' recommendations. $ = cash only.

PHOTOGRAPH BY STEFAN DE BATESELIER.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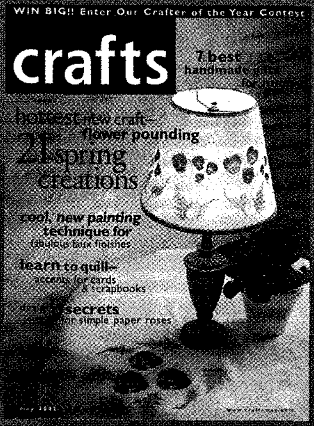
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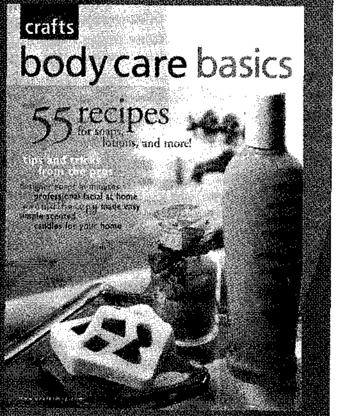
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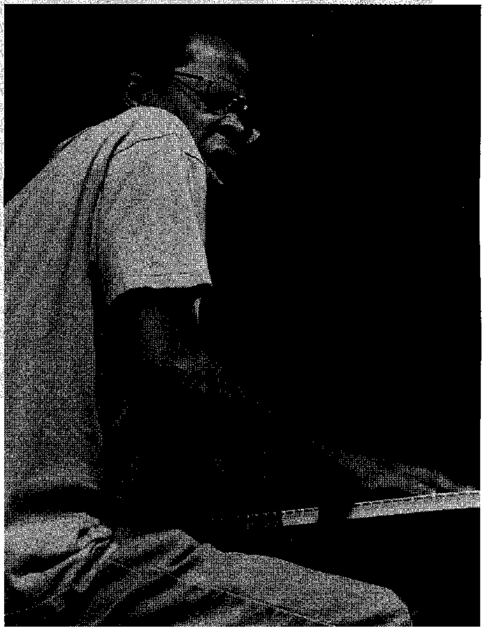
Performance

Shipp News

As improbable as it might seem, avant-jazz icon **Matthew Shipp** is featured at this year's Verizon Music Festival, right along with the usual suspects like Al Jarreau and David Sanborn. Even more unexpectedly, the future-minded pianist, known for collaborating with everyone from D.J. Spooky to underground rapper El-P, will play a set consisting mostly of standards. What gives? "Some avant-garde players have a bias against standards, but I don't," Shipp (pictured) explains. "I feel like I can take any strand of a composition or any melody and breathe new life into it." Indeed, Shipp recently released an album, *Songs*, on which he managed to provide fresh, melodic takes on seemingly shopworn standards like "On Green Dolphin Street" and "There Will Never Be Another You." But in the improvisatory tradition of the avant-garde, Shipp isn't mapping out a set list in advance of his gig at the Jazz Standard on September 20 for the Verizon Festival. "I'm gonna let inspiration take me," he says, "and just do what I do." (See "Jazz.") E.B.



★ "Jazz at Lincoln Center" Presents: "The Big Beat"
A tribute to the music of Art Blakey and the Jazz Messengers. 9/20–9/21 at 8. • Alice Tully Hall, Lincoln Center (212-721-6500). $ 55; $60.

★ Jazz Standard
Sets at 7:30 and 9:30. Through 9/21: "Verizon Music Festival" with Matthew Shipp; more (see box). • 116 E. 27th St. (212-576-2232)

Small's
Extremely cozy and open all night, offering after-hours jazz until 8 A.M. It's a candlelit basement whose nightly jams start round about 2 A.M.—the perfect time for a post–Village Vanguard visit (it's right around the corner)—and often involve free beverages and food. • 183 W. 10th St. (212-929-7565).

Smoke
Sundays in September: Chris Washburne and the Syotos. Tuesdays: "Hammond B3 Organ Grooves." Wednesdays: Hot Pants Funk Sextet. Thursdays: Jim Rotondi and David Hazeltine's Electric Band. • 2751 Broadway, at 105th St. (212-864-6662).

Tonic
Sundays: "Klezmer Sundays." 9/19–9/20: "Another Country" with Marc Ribot, Mark Anthony Thompson, J. D. Foster, and Calvin Weston. 9/23: The Jewels and Binoculars Trio. 9/25: Willem Breuker Kollektief. • 107 Norfolk St. (212-358-7503). $.

★ "Verizon Music Festival"
9/17 at 8: McCoy Tyner Quintet. 9/18–9/19 at 8: Tony Bennett. 9/21 at 8: Isaac Hayes; Oleta Adams. • 9/17 at Alice Tully Hall, Lincoln Center (212-721-6500). $25; $50; 9/18–9/19 at Carnegie Hall, Seventh Ave. and 57th St. (212-247-7800); 9/21 at BAM's Howard Gilman Opera House, 30 Lafayette Ave. (212-307-4100); also, see Jazz Standard, above. $25–$65.

Comedy

"Chicago City Limits' Directors Cut"
The comedy troupe opens its twenty-ninth revue. Performances Thursday at 8, Friday and Saturday at 8 and 10:30. • Chicago City Limits Improvisational Theater, 1105 First Ave., at 61 St. (212-888-5233). $20.

Alba Sanchez
The comedian-performance artist makes her La Mama debut. 9/19–10/6. • La Mama, 74 E. 4th St. (212-475-7710). $15.

Carolines on Broadway
Mondays: "New Talent Night," hosted by Eddie Brill. 9/18: Angela Lagreca. 9/19–9/22: Dave Attell. 9/24–9/25: Lisa Lampanelli. • 1626 Broadway, nr. 49th St. (212-757-4100). $12.50–$24.50, two-drink minimum.

Comedy Cellar
Through 9/23: Colin Quinn; Mitch Fatel; Godfrey; Greg Giraldo; Jim Norton. • 117 MacDougal St. (212-254-3480).

Graham Norton
The star of BBC America's *So Graham Norton* presents a new show, "Red Handed." 9/18–9/28 at 8. • The Theatre at St. Clements, 423 W. 46th St. (212-741-0391). $30.

Surf Reality
First Friday of every month: "The Vim Variety Show." First Saturday of every month: "The Carmen Mofongo Show." • 172 Allen St. (212-673-4182).

Cabaret

Cafe Carlyle
Sundays through 11/1: Alex Donner. • Carlyle Hotel, Madison Ave. at 76th St. (212-744-1600).

Don't Tell Mama
Thursdays in September at 6: "Seth's Broadway Chatterbox." Saturdays at 8:30: Ron Poole's "Poole Party!" Saturdays at 11: Tommy Femia in "Judy Garland Live!" • 343 W. 46th St. (212-757-0788). $.

★ Feinstein's at the Regency
Through 10/5: "Love and Payne" with Darlene Love; Freda Payne. The food and beverage minimum is $40 per person at all 8:30 shows and is $25 per person for the show at 11. • 540 Park Ave., at 61st St. (212-307-4100 or 212-339-4095).

Neue Galerie New York
9/20: Ute Lemper. • 1048 Fifth Ave., at 86th St. (212-628-6200).

PHOTOGRAPH COURTESY OF THIRSTY EAR RECORDINGS.

TheMix

Edited by Boris Kachka

Radio Highlights

"Mad About Music": Conductor Lorin Maazel
Following the live broadcast of the maestro's opening performance as director of the New York Philharmonic, he talks to host Gilbert Kaplan about the music and events that have inspired him, in a rare media interview. • 9/21 at 3 P.M. and 9/22 at 9 P.M. on WNYC, 93.9 FM.

"Alamo: A Radio Play," by Rick Moody
Ethan Hawke and Diane Salinger are among the actors performing the novelist's new play—premiering on Dean Olsher's show, "The Next Big Thing"—much of it recorded on location throughout the city. • 9/22 at 11 A.M. on WNYC, 93.9 FM and 1 P.M. on WNYC, 820 AM.

Carol Higgins Clark
The best-selling author talks about her latest pot-boiler, *Jinxed*, with the eponymous host of "The Lewis Burke Frumkes Show." • 9/22 at 8 P.M. WPAT, 930 AM.

Lectures and Panels

Thomas Bender
The NYU professor reads from and discusses his new book, *The Unfinished City: New York and the Metropolitan Idea*. • 9/17 at 6:30 P.M. Melville Gallery, 213 Water St., South Street Seaport Museum (212-748-8735); $3.

Drawing in Seventeenth-Century France
Emmanuelle Brugerolles, the curator of drawings at Paris's École Nationale Supérieure des Beaux-Arts, talks about the development of the art. • 9/18 at 5:30 P.M. The Frick Collection, 1 E. 70th St. (212-288-0700); free.

"Against My Blazing Heart"
Musician Yale Strom, writer Abe Brumberg, and activist Joshua Rubenstein commemorate the fiftieth anniversary of Stalin's execution of thirteen Yiddish poets with readings, film, commentary, and music. • 9/18 at 6 P.M. Eldridge Street Synagogue, 12 Eldridge St. (212-219-0903); $6.

"LGBT Youth and Education"
Amnesty International's Karen Robinson, student activist Remy Maelen, policy specialist Courtney Snowden, and the center's Miriam Yeung talk about pushing for legislation against harassment in schools. • 9/18 at 7 P.M. Lesbian, Gay, Bisexual, and Transgender Community Center, 208 W. 13th St. (212-620-7310); free.

"Scott Simon: From the Front Lines"
The popular host of NPR's "Weekend Edition" shares stories from Afghanistan, Bosnia, and El Salvador in a rare live appearance. • 9/18 at 8:30 P.M. New-York Historical Society, 2 W. 77th St. (212-669-3333 for limited tickets); $25.

John Lewis Gaddis
The Cold War historian discusses "Missed Opportunities: The United States in a Post–Cold War World"—part two in a three-part series to be published as a book about U.S. foreign policy in light of September 11. • 9/19 at 6:30 P.M. Celeste Bartos Forum, New York Public Library, Fifth Ave. at 42nd St. (212-930-0855); $10.

9/11 Religious Perspectives
Scholarly contributors to *September 11: Religious Perspectives on the Causes and Consequences* offer their reflections on the terrorist attacks. • 9/19 at 7 P.M. St. Bartholomew's Church, 109 E. 50th St. (212-378-0222); free.

"Emerging Faces for Change"
Jewish activists of African-American, Latino, and Syrian descent discuss the way their backgrounds have influenced their involvement in social causes. • 9/19 at 7:30 P.M. Makor, 35 W. 67th St. (212-601-1000); $12.

A Critique of the Supreme Court
Kenneth Starr, John O. McGinnis, Martin Garbus, and Fred Graham examine the court's successes and failures, with particular attention to the 2000 election, "under God," and civil liberties vs. security. • 9/22 at 7:30 P.M. 92nd Street Y, 1395 Lexington Ave. (212-415-5500); $22.

"NYC: The Intersection of Global Circuits"
Saskia Sassen, a prominent sociology professor at the University of Chicago, lectures on New York as a place where all sorts of world networks—political, financial, electronic, artistic, demographic—intersect. • 9/23 at 6 P.M. The new School, 66 W. 12th St. (212-229-5488); free.

Simon Winchester and *Wittgenstein's Poker*
The author of the best-selling *The Professor and the Madman* interviews David Edmonds and John Eidinow, the co-writers of *Wittgenstein's Poker: The Story of a Ten-Minute Argument Between Two Great Philosophers*. • 9/23 at 6:30 P.M. South Court Auditorium, New York Public Library, Fifth Ave. at 42nd St. (212-930-0855); $10.

Seeing in the Dark
Timothy Ferris, Berkeley professor emeritus and author of the book on the rise of amateur astronomy, talks about what people see and think about when they look at stars. • 9/23 at 7:30 P.M. American Museum of Natural History, 2 W. 77th St. (212-769-5200); $12.

Global Trade and Terrorism
Experts from the Council on Foreign Relations and the Port Authority join executives from Toyota and NYK Line to discuss the new risks and restrictions imposed by the terrorist threat on global trade. *Foreign Affairs* managing editor Gideon Rose moderates. • 9/24 at 6:30 P.M. Japan Society, 333 E. 47th St. (212-752-3015); $10.

Alan Dershowitz and Ed Koch
The law scholar and the ex-mayor debate security and personal rights in a panel titled "Seeking Justice, Protecting Ourselves and Guarding Our Freedom in an Age of Terrorism." • 9/24 at 8 P.M. 92nd Street Y, 1395 Lexington Ave. (212-415-5500); $30.

The Written Word

Denis Hamill
The local writer (and Pete's brother) reads from *Long Time Gone*, his novel of sixties New York. • 9/18 at 6:30 P.M. Barnes & Noble, 160 E. 54th St. (212-750-8033); free.

Jenny Siler
Siler reads from her new thriller, *Shot*. • 9/18 at 7 P.M. Partners & Crime, 44 Greenwich Ave. (212-243-0440); free.

Lorenzo Carcaterra
The author of *Sleepers* and *Gangster* presents his soon-to-be-a-motion-picture historical adventure, *Street Boys*. • 9/18 at 7 P.M. Barnes & Noble, 1972 Broadway, at 66th St. (212-595-6859); free.

Cynthia Kaplan and Lisa Belkin
Two New York writers discuss their collections of humorous essays on working motherhood (Kaplan's *Why I'm Like This* and Belkin's *Life Work*). • 9/18 at 7:30 P.M. Makor, 35 W. 67th St. (212-601-1000); $12, $15 at the door.

Peter Jennings and Todd Brewster
The co-writers who struck gold with *The Century* talk about their latest coffee-table meditation, *In Search of America*, and sign copies. • 9/18 at 8 P.M. Barnes & Noble, 33 E. 17th St. (212-253-0810); free.

"Reading It": Literary Comedy
The first of two shows of readings by funny writers features more seasoned talents—host Jonathan Ames, Eric Bogosian, Sarah Vowell, and Barry Yourgrau—while the second features Bogosian along with up-and-comers Arthur Bradford, Augusten Burroughs, and

In Print

Board Games

"Skating has gotten to this point where it's entrenched," says Jocko Weyland, author of **The Answer Is Never: A Skateboarder's History of the World** (Grove; $13.50). "What I'm talking about was really a special time. When somebody did a trick, it was the first time that had ever been done on the planet." The 35-year-old's affectionate chronicle—starting, a touch ponderously, at the Big Bang—picks up speed with his own coming-of-age in the mid-seventies, just in time for skating's second popularity boom. "There's an underlying theme of getting kicked out of paradise," he says, "but it's happened many times. In the seventies, people were selling out right and left, and who could blame them? There were 17-year-old kids looking at $100,000." Weyland gives each new wave its due—clean-cut off-season surfers in the sixties, seventies punks invading dry pools during L.A. droughts, and the hip-hop street tricksters of the eighties—but declares the co-opting that's taken place over the past decade (X-Large, the X Games) the death knell of the movement. "I wanted to eulogize this thing that doesn't exist anymore," he says. Weyland still skates often (usually at a public park in Bay Ridge, pictured), but he acknowledges that nostalgia is a key theme of the memoir, and of tributes like the documentary *Dogtown and Z-Boys*. "The so-called history of the last ten years, that's for someone ten years younger to write." There is, for instance, the ascendance of snowboarding, the direct descendant of skateboarding that, unlike its parent, has become an Olympic sport. Weyland hopes it ends there. "It's like teaching a dog to fly a plane or something," he says. "The Olympics is so antithetical to what skateboarding is. But maybe that's the old fogey talking." B.K.

PHOTOGRAPH BY ROB ERICKSON.

Happening

Artistic Mission

Former Nuyorican slam emcee Bob Holman—last seen turning the biennial People's Poetry Gathering into a hodgepodge of native oral traditions—may be a born leader, but he isn't always organized. Which may explain why his 100-seat **Bowery Poetry Club** has been operating for three months without an official opening. All that changes September 23 with a three-day "Grand Opening Extravaganza," the theme of which seems to be that poets make good neighbors. On Monday, a benefit for the Bowery Mission brings in storytellers from the street's last surviving flophouses, and the following day Eric Bogosian (pictured) leads house artists in readings. Wednesday's closing session is an old-school tribute to slam predecessors living and dead; daily poetry and music continue thereafter. (See "The Written Word.")

host Matt Klam. • 9/19, 7 P.M. and 9 P.M. 45 Bleecker Theater, 45 Bleecker St. (212-529-4530); $12, $15 at the door.

Corey S. Powell
The author discusses his book *God in the Equation*, about a way to meld faith and religion under the influence of Einstein. • 9/19 at 7 P.M. Barnes & Noble, 106 Court St., Brooklyn (718-246-4996); free.

Gabriel Brownstein
Brownstein reads from and signs copies of his novel-in-stories, *The Curious Case of Benjamin Button, Apt. 3W*, set in a mystical building on the Upper West Side. • 9/19 at 7:30 P.M. Three Lives, 154 W. 10th St. (212-741-2069); free.

Jon Hein
The author talks about *Jump the Shark*, his funny new catalogue of moments when good TV shows and other pop phenomena went bad. • 9/19 at 7:30 P.M. Barnes & Noble, 675 Sixth Ave., at 22nd St. (212-727-1227); free.

Robin Hirsch
The author best known for *Last Dance at the Hotel Kempinski*, a memoir about the legacy of the Holocaust, reads from newer, lighter fare, *FEG: Ridiculous Stupid Poems for Intelligent Children*—an amusing compendium of wordplay. • 9/19 at 7:30 P.M. Barnes & Noble, 267 Seventh Ave., Brooklyn (718-832-9066); free.

***Tin House* Evening**
Contributors to the award-winning literary journal read new work. • 9/22 at 7 P.M. KGB, 85 E. 4th St. (212-505-3360); free.

Paul Auster
In a double-barreled appearance, the popular and acclaimed novelist talks to author Michael Wood and later reads from his new novel, *The Book of Illusions*. • 9/23, interview 6 P.M., reading 8 P.M. The 92nd Street Y, 1395 Lexington Ave. (212-415-5500); interview $12, reading $16.

Leif Enger
The author reads from his best-selling book *Peace Like a River*, now out in paperback. • 9/23 at 7 P.M. Barnes & Noble, 240 E. 86th St. (212-794-1962); free.

Bowery Poetry Club Grand Opening
The three-month-old venue officially opens with a three-day "extravaganza" featuring a benefit for the Bowery Mission on Monday (with Harvey Wang's flophouse portraits and stories from SRO residents); Eric Bogosian on Tuesday; and on Wednesday, a tribute to slam legends. (See box.) • 9/23 through 9/25, 7:30 P.M. Bowery Poetry Club, 308 Bowery (212-614-0505); $10 nightly.

Carl Safina
The author talks about his new book, *Eye of the Albatross*, which charts the journey of a fictional bird, Amelia, across its habitat and bears witness to the devastation of its environment. • 9/24 at 7 P.M. The American Museum of Natural History, 2 W. 77th St. (212-769-5200); $12.

Stephen Fried
The journalist talks about his book *The New Rabbi*—an inside look at an influential Conservative Jewish congregation in Philadelphia. • 9/24 at 7:30 P.M. Barnes & Noble, 2289 Broadway, at 82nd St. (212-362-8835); free.

Derek Walcott and Adam Zagajewski
Walcott, the Nobel Prize–winning novelist, joins the renowned Polish poet for the season opener of the restaurant's distinguished reading series. • 9/24 at 8 P.M. Russian Samovar, 256 W. 52nd St. (212-757-0168); $3.

Special Events

Tours

Italian Delights of Greenwich Village
Purveyors of Italian delicacies in the former Italian stronghold—Ottomanelli's Meat Market, Zito's Bakery, Joe's Dairy, Rocco's Pasticceria, and gourmet new addition Turquacino, to name a few—are visited on the road to lunch. • 9/21 at 10 A.M. Meet at Raffeto's, 144 W. Houston St. (212-229-5630; only 16 spots); $65 including lunch.

"Sex and the City" Scavenger Hunt
Visit locations where Carrie and friends partied, shopped, and gossiped while testing your knowledge against stiff competition. • 9/21 at 1 P.M. Call 212-726-1529 for reservations and meeting place; $20.

Stories of Colonial New York
Theater- and mime-trained storyteller Ben Jacobs energetically tells tales of lighthouse keepers, shippers, and the Statue of Liberty while sauntering across lower Manhattan. • 9/21 at 2 P.M. Meet at South Cove, Battery Park City near the Rector St. Bridge (212-267-9700); free.

Moon Festival in Chinatown
Just before the equinox, an Eastern holiday marking the brightest moon of the year is the occasion for a Chinatown tour complete with visits to a temple, a bakery serving moon cakes, and an optional banquet dinner. • 9/21 at 3:30 P.M. Meet at the northwest corner of Canal and Baxter Sts. (212-265-2663); $5, dinner $10.

Oktoberfest Union Square Pub Crawl
Mark the start of the beer holiday at surrounding watering holes, including the Old Town Bar, once favored by famously tippling Governor Al Smith. • 9/21 at 5:30 P.M. Call 212-465-3331 for reservations and meeting place; $12.

Benefits

"100 Years of Romance"
Celebrating the centennial of its distinctive Art Nouveau Flower Bottle, Perrier Jouet hosts a four-course French dinner built around its three "Fleur de Champagnes" and a nice Cabernet. Proceeds go to the American Ballet Theater. • 9/18 at 7 P.M. New York Palace Hotel, 455 Madison Ave., at 50th St. (212-303-6075); $250.

"A Moveable Feast"
Celebrating *The New Yorker*'s food issue, chefs from Blue Hill, Gramercy Tavern, Tabla, Aquavit, and a few others prepare dishes inspired by favorite books, from *Midnight's Children* to *Memoirs of a Geisha*. Proceeds go to the James Beard Foundation and Windows of Hope Family Relief Fund. • 9/19, VIP preview and wine tasting 6 P.M., general admission 7 P.M. Boylan Studios, Starrett-Lehigh Building, 601 W. 26th St. (212-286-5326); $75, $125 VIPs.

"An Evening of Monday Night Football"
A memorabilia auction chaired by Giants stars Tiki Barber and Michael Strahan, followed by dinner and a viewing of the main event, benefits the Ronald McDonald House. • 9/23, reception 6 P.M., auction 7:30 P.M., dinner 8 P.M., the big game 9:30 P.M. Park Avenue Country Club, 381 Park Ave. So., at 27th St. (212-639-0600); $325.

Benefit Shopping Night
Herald Square pulls out all the stops for a shopping festival—with a portion of every Macy's credit-card purchase supporting the efforts of Broadway Cares/Equity Fights AIDS. • 9/24, 5 to 9 P.M. Macy's Herald Square, Sixth Ave. at 34th St. (www.broadwaycares.org); free.

Exhibits

"Faces of Ground Zero"
Veteran *Life* photographer Joe McNally's life-size Polaroids of rescue workers, survivors, and victims' relatives return to New York after a world tour. • Through 9/23. Rockefeller Center Plaza, 30 Rockefeller Center, near Fifth Ave. and 49th St.; free.

"Aftermath"
In addition to the exhibit "Bill Biggart: Final Exposures," there will be photos of ground zero taken just after the collapse, by Jeff Mermelstein, and "Under the Veil," a selection of photos taken illegally by Afghan women. • Through 12/1. International Center of Photography, 1133 Sixth Ave., at 43rd St. (212-857-0000); $9, free on 9/11.

"The World of Enrico Caruso"
Signed photos, first-edition scores, posters, and vintage records are among the hundreds of artifacts bearing witness to the peerless Italian tenor's many famous roles. • 9/24 through 10/26. The Gallery at Lincoln Center, concourse level (212-580-4673); free.

Other Events

The Fall Fair
A new autumn sale of international fine and decorative arts promises to be the largest of its kind held in the city to date. Antiques and newer work are organized around four installations by landscape architect Mario Nievera, based on four city parks. • 9/18 through 9/22, 11 A.M. to 7 P.M. and 9/23, 11 A.M. to 5 P.M. Jacob K. Javits Convention Center, Eleventh Ave. at 35th St. (772-220-2690); $15.

New York Armory Antiques Show
The season's first show at the Armory offers antiques from every era and region. • 9/18, 4 to 8:30 P.M., 9/19–9/21, noon to 8:30 P.M., 9/22 noon to 6 P.M. Seventh Regiment Armory, Park Ave. at 67th St. (212-472-1180); $10.

Autumn Equinox Celebration
What better way to honor the shift—and "enter the dark season"—than with a drumming circle and prayers to the Goddess led by urban shaman Donna Henes (a.k.a. Mama Donna). • 9/23 at 6 P.M., sunset 6:40 P.M. Grand Army Plaza, Brooklyn (718-857-2247); free.

Sports

Stars, Stripes & Skates
For the 9/11 Victims Give Back Fund, families say thanks for the help they've received by raising scholarship money for children affected by subsequent acts of terrorism (the shooting in LAX, the bombing at Hebrew University). September 11 victims' families get two free tickets to watch a hockey skate-off and figure-skating routines from the likes of Sasha Cohen, Nancy Kerrigan, and backflipping phenom Surya Bonaly. • 9/20 at 8 P.M. Madison Square Garden, Seventh Ave. at 33rd St. (212-307-7171); $10 to $75.

Memory Walk 2002
Walkers can choose one-mile or three-mile routes in this fourteenth-annual fund-raiser for Alzheimer's research, education, and support. Participants are asked to raise $100. Meals and entertainment provided. • 9/22 at 10 A.M. Riverside Park at 83rd St. (212-983-0700 ext. 223); free.

PHOTOGRAPH BY JOANNE SAVIO/RETNA, LTD.

Kids

Edited by Susan Avery

Events

For Children

City Theatrics
Curtains rise on 10/5 for the new Manhattan Children's Theatre (see box). *Rikki Tikki Tavi* through 11/24; *The Snow Queen* from 12/7 through 1/5; *Aesop's Fables* from 1/18 through 3/9; *Alice in Wonderland* from 3/22 through 5/11. Birthday parties, too. • Manhattan Children's Theatre, 380 Broadway, nr. White St. (212-252-2840 or manhattanchildrenstheatre.org); $12 grown-ups, $12 grown-ups, $10 kids.

Oye Festival
Long Island beckons with the Latin Family Arts Festival at the Nassau County Museum of Art. Highlights include a storyteller, cartoonist, Latino performances, and plenty of arts and crafts. Kids can participate in creating a 100-foot mural, traditional masks, designs on tile, and musical instruments. • 9/22 from 11 A.M. to 5 P.M.; Nassau County Museum of Art, One Museum Dr., Roslyn Harbor (516-484-9337 or nassaumuseum.org); $7 grown-ups, $5 kids.

And Baby Makes Two
If you haven't gotten to know the 92nd Street Y's Parenting Center, shame on you. The Y has programs for every age group, even prenatal. Parents can work out with their 6-week-olds, learn baby massage with 5-month-olds, do rock and roll with 9-month-olds, cook with 2-year-olds, sing with 3-year-olds, and explore science with 4-year-olds. • 92nd Street Y's Parenting Center, 1395 Lexington Ave. (212-415-5611 or 92ndsty.org); program prices vary.

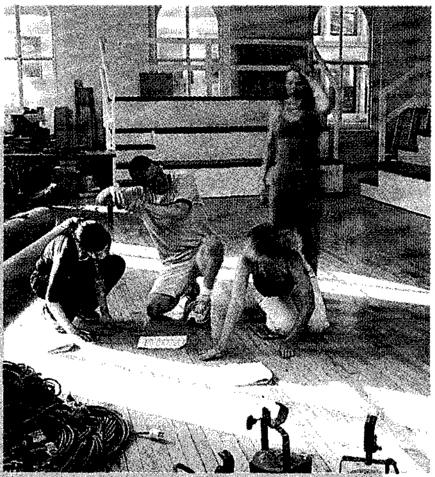
Art of Jazz
Jazz at Lincoln Center opens its family-concert series, asking "Who Is Art Blakey?" (Cheat sheet: He was a jazz drummer who embraced Islam late in life, changing his name to Abdullah.) Wynton Marsalis hosts through anecdotes and musical performances from the house orchestra. • 9/20 at 11 A.M. and 1 P.M.; Lincoln Center, Alice Tully Hall (212-721-6500 or jazzatlincolncenter.org); $15 grown-ups, $10 kids 18 and younger.

Chelsea Peers
Books of Wonder hosts four famed children's-book illustrators for a presentation of their works and, of course, a book signing. On tap are Maira Kalman of the *Max* books and the new *Fireboat: The Heroic Adventures of the John J. Harvey;* David Kirk of *Miss Spider;* Mark Teague of *How Do Dinosaurs Say Goodnight?;* and K.Y. Craft of *Sleeping Beauty*. • 9/21 from noon to 2 P.M.; Books of Wonder, 16 W. 18th St. (212-989-3270 or booksofwonder.com); free.

If You Build It . . .
Start with cardboard and a glue gun and finish with a model sukkah. Kids at the Yeshiva University Museum will also furnish and decorate their architectural creations using fabric, wax, ribbon, and other trimmings. Bring your own foliage. • 9/25 from 2 to 4 P.M.; Yeshiva University Museum, 15 W. 16th St. (212-294-8330 or yu.edu/museum); admission: $6 grown-ups, $4 kids and seniors, free to kids 5 and younger, $2 materials fee per child.

Onstage

It's Just a Stage



While other cities would be raising the roof in community cheer for a new children's-theater center, New York is so inundated with multiple everythings that yet another spot dedicated to kids' shows is more of a yawn than a yay. Unsurprisingly, then, **Manhattan Children's Theatre** founder Laura Stevens was initially ambivalent about the undertaking. But when she started searching the real-estate market, she knew she had something, in the form of a lower-Broadway loft, a former fourth-floor art gallery. (Never mind that the huge windows, a luxury for most loft-buyers, will have to be draped for some of the performances.) Come October 5, MCT will be in full swing, with an inaugural showing of *Rikki Tikki Tavi*. For the first couple of seasons, Stevens is doing such kiddie classics with local professional adult actors, hoping that the loft space will be the draw for hip city parents. The carpeted bleachers seat 100, and an area within view of the audience seats the stage manager and tech gear. "I want the kids to feel that the stage manager is part of the show," she says from the site, still under construction (pictured). That same stage manager will also be doing his job in a costume related to the show as well as meeting and greeting the audience at the entrance. Additionally, MCT will conduct activities with the kids after the show. For some shows, audience hams will go center stage to act out something courageous. "If you would've asked me five years ago what I'd be doing now, I would have never thought of children's theater," Stevens laughs. "I thought I would be the next great director on Broadway." She's got the Broadway part—just 50 or so blocks south of where she expected. (See "Events.") S.A.

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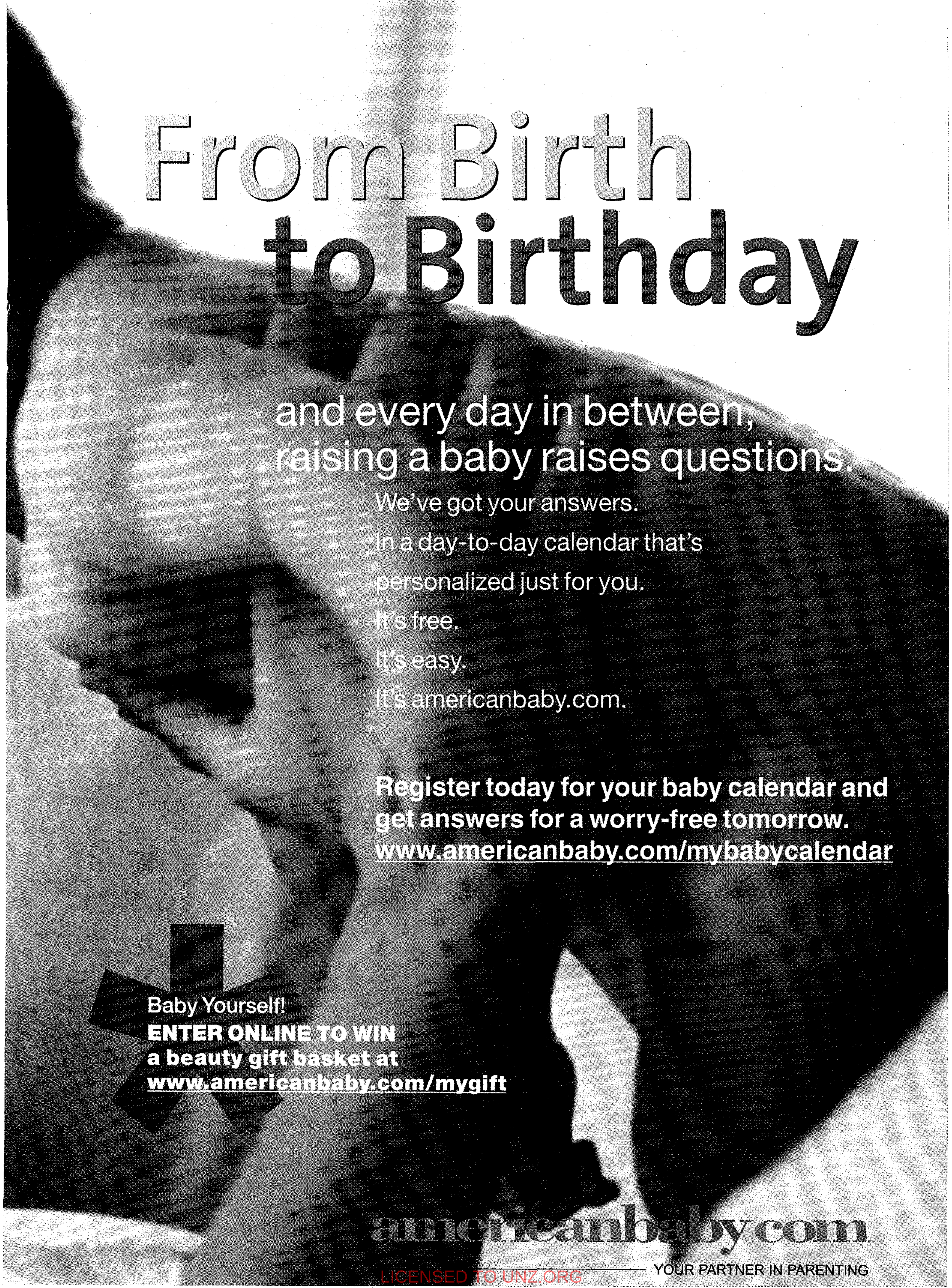
PHOTOGRAPH BY MELISSA PUNCH.



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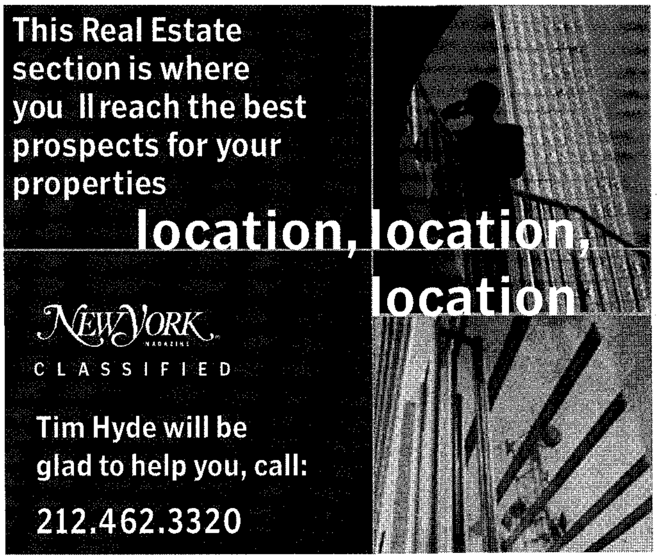

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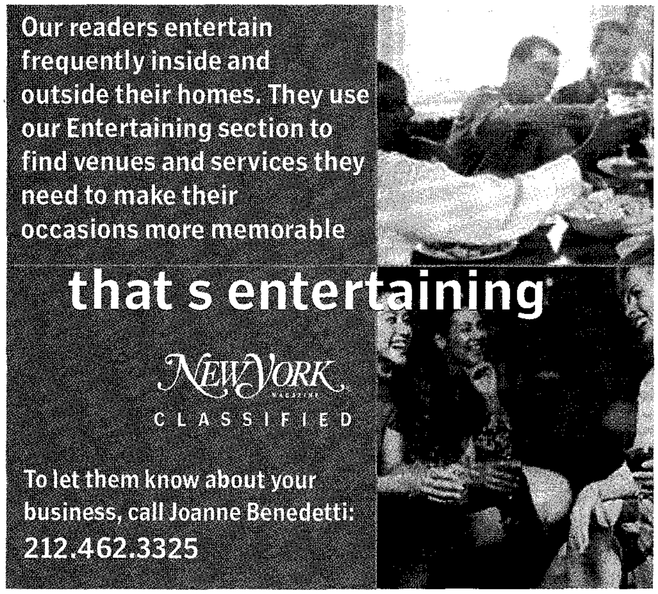
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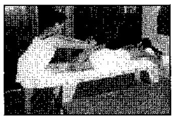

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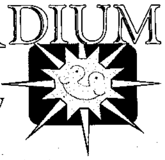

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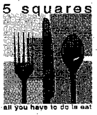

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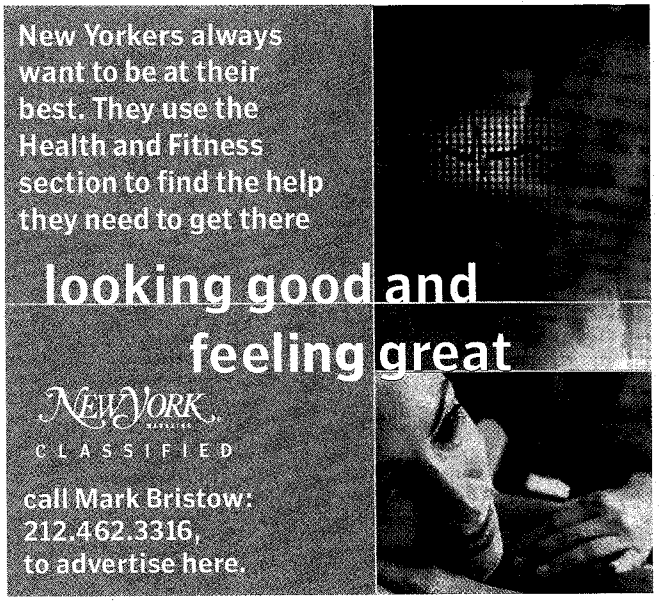

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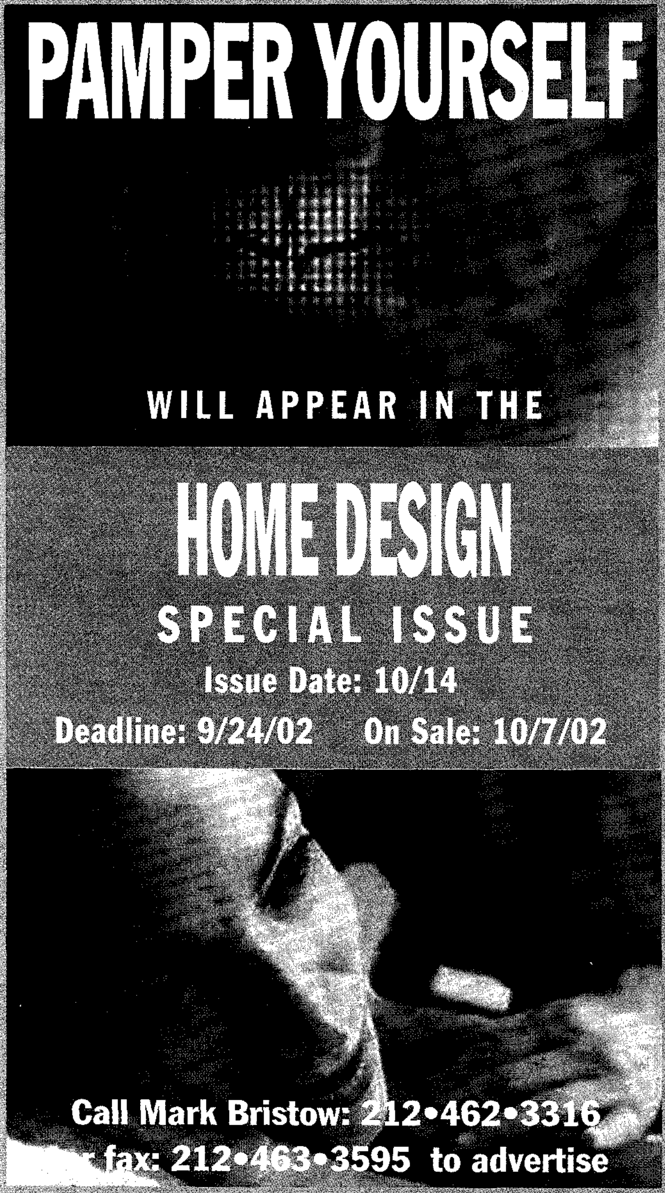
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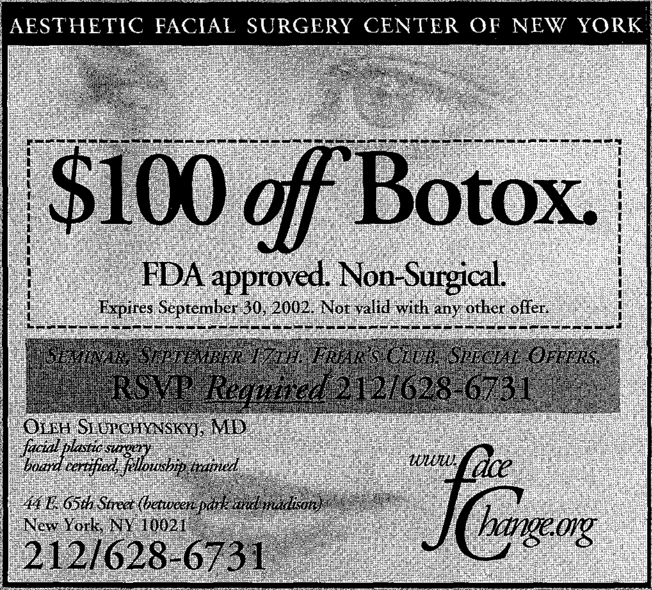
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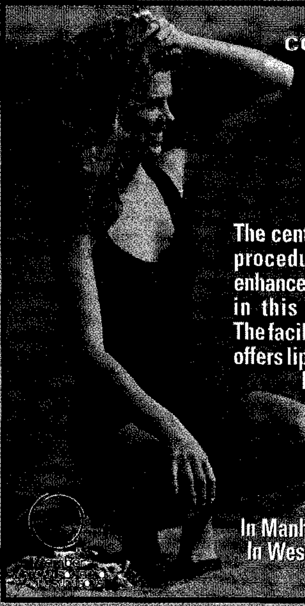

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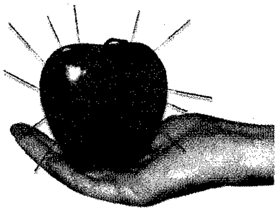

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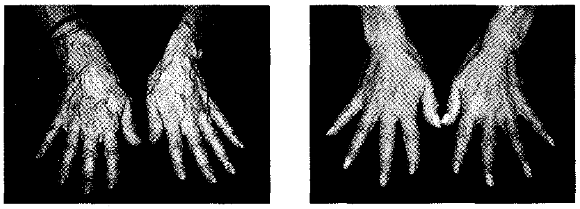

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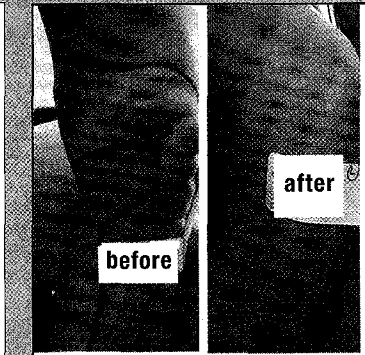

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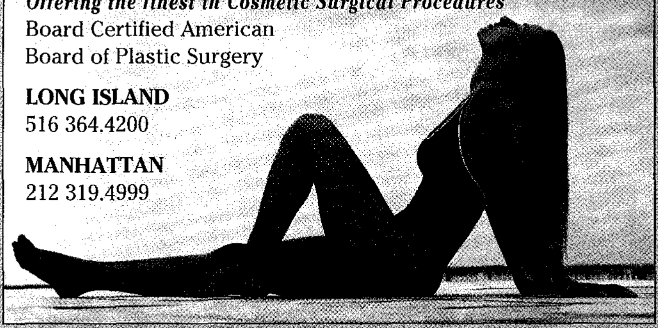

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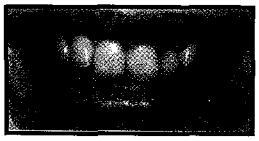

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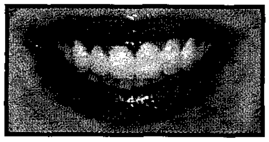

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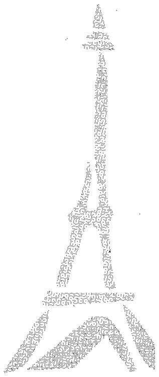

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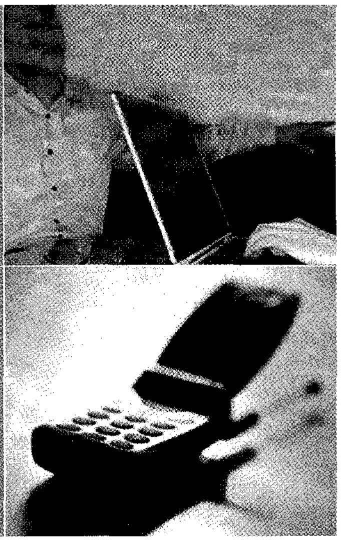

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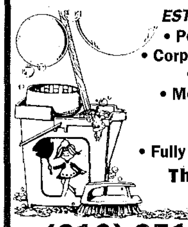

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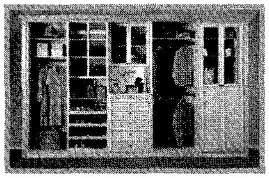

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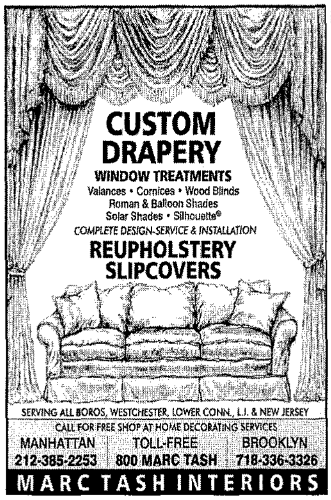

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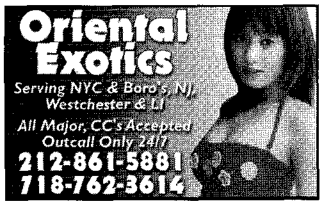
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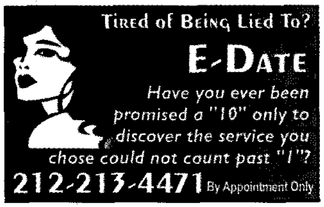
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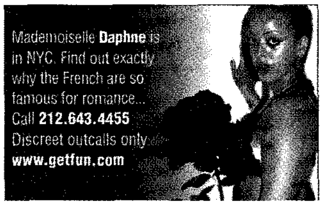
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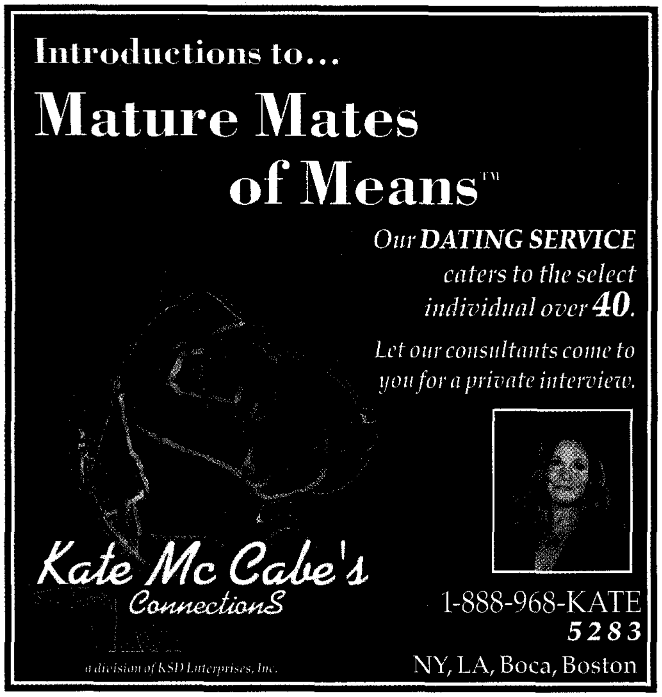
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Soul Mate Wanted—Handsome, successful executive, 53, Jewish Renaissance man, seeks sensitive, attractive woman to share a loving and lasting relationship. Photo, please. 3007 ✉☎

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Exceptional Female Artist—Highly successful, very attractive, slim, evolved, seeks attractive, successful, nurturing, kind man, 55-69. Photo a must. 3022 ✉

Fall In Love—Pretty professional, single Jewish female, 40, seeks mensch, 38-48, over 5'9", successful, culturally aware, stable, for a potential relationship. Photo/phone. 3004 ✉☎

Female Attorney—30, 5'3", not thin but upbeat, attractive, caring, loves films, good times. Seeks professional, fun-loving, kind Jewish man, 28-35. Respond with picture/note. 3028 ✉

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Stock Trader, Aspiring Screenwriter—Are you an upbeat, humorous female? Enjoy conversation, nature, walks, biking, reading, causes, adventure, arts? 52-62? 6', 72, former attorney, humanist. 3036 ✉

A Certain Magical Chemistry—Slim, successful, attractive, 50, seeks compassionate, smart, athletic man, 45-60, for romance, summer/winter outdoors, holding hands at the movies, laughter and more. 3039 ✉

Jewish Widow, 72—Would like to continue life, love, happiness with a caring, compatible companion with similar desires. 3033✉☎

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5'8", 125, Elegant Professional—Described as stunning, seeks her equal in tall, slim, handsome, successful gentleman, into classical music, 50-58. E-mail: andiemusik10@aol.com 3000 ✉☎

Fisherman Wanted—White widow, petite, 120 lbs, seeks catch-of-the-day type man, 65-70, outgoing. (Central NJ.) 3019 ✉☎

Company President, 39—Tall, very handsome, educated, warm, nurturing Jewish male - seeks female, slim, no kids, for relaxed, sustaining relationship. 3032 ✉☎

Born In The USA—But currently living abroad. Jewish, Conservadox, recently divorced, former/future New Yorker, 46, 6', financially independent and emotionally secure. Seeks fine lady in her 30s-40s, for friendship, fun, future. Note/photo. 3034 ✉

26-Year-Old, Single White Female—Slender 5'7", dark hair, business owner - loves art, nightlife, adventure - seeks single white male, 29-38, never married, no kids, in good-shape, clean-shaven with a full head of hair, for dating/relationship. 3023 ✉☎

Striking, Alluring Female—Single, 25, extremely attractive, professional, great shape, very long hair, hazel eyes, seeking an attractive, successful professional male, 35 plus, opulent, affluent, generous, active, fun, outgoing, well-groomed and definitely into the finer things in life. 3003✉☎ E-mail: glamourlady212@aol.com

Beautiful Jewish Professional Female—31, 5'6", loves sports, seeks successful, attractive, secure Jewish man, 30-38. Respond with picture/note. 3027 ✉

Handsome, Successful Renaissance Man—Witty, athletic, generous, divorced white male, CEO of consulting business. Enjoys film, theater, travel, fine dining, dancing, very good conversation and more. Seeks smart woman, fit, sensual, warm, pretty, who loves to laugh, to 5'5", 37-49, for fun, adventure and romance, to become best friend and lover. Note/recent full-length photo/phone. grouprx18@aol.com 3025✉☎

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Handsome Westchester Exec—Youthful, 52, 5'11", 160, easygoing, healthy, nonreligious. I enjoy nature, hiking, fly-fishing, music, art and travel. Seeking a slim, pretty soul mate. PS: If you can help me learn French, ceci sera bon! Photo/note. 3020✉

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Upbeat Woman With A Loving Heart—Successful at creating fun and loving relationships. Enjoys tennis, theater and *movies, attractive, emotionally and financially* secure. Seeks man, 60 plus. 3002 ✉☎

Handsome Physician—With European style, who is fit, fun and successful, seeks attractive, slender, sophisticated lady, 30-40, to share a committed relationship and a life filled with romance and endless possibilities! Photo/note. Assoc1234@yahoo.com 3037✉

25-Year-Old European Blond—Stunning, 5'5", 117 lbs, sexy, sophisticated, smart and creative, seeks worldly, generous, well-educated, successful man who is looking *for a truly exceptional woman to complete* his life. POB 268, New York, NY 10156

Marriage-Minded—Single male, 54, financially secure, no children, handsome, fit, seeks attractive female, 35 plus, to share a committed relationship. Photo/phone. 3026✉

Wanted: Gorgeous Female—To enjoy those lonely *winter nights by the fireplace.* I'm a great-looking physician who lives on the beach. I love barbecues and adore dining out at fabulous restaurants. I love traveling, movies, sports, and enjoy going to major events around the country. I'm looking for that stunning female, 30-45, to share in my interests. Note/photo requested. 3029 ✉

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Bright, Outgoing—Lovely Upper East Side lady, 37, 5'6", slim, educated, with successful career, seeks confident, fun NYC male, 35-45, who enjoys the city and is *optimistic about life and the future.* Note/photo/phone. 3030✉☎

NYMESSAGE

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Florida Widow—Seeks Northern Exposure - originally from NYC, now living in a very nice home in a college town with cultural opportunities. A good man in his spry 70s, with a young mind, is somebody I'd like to meet. I am active and attractive, looking to spend part of the year *in NY*, part *in FL* and to share that time with a special friend. Expect to be in NY in October. And you? 3017✉

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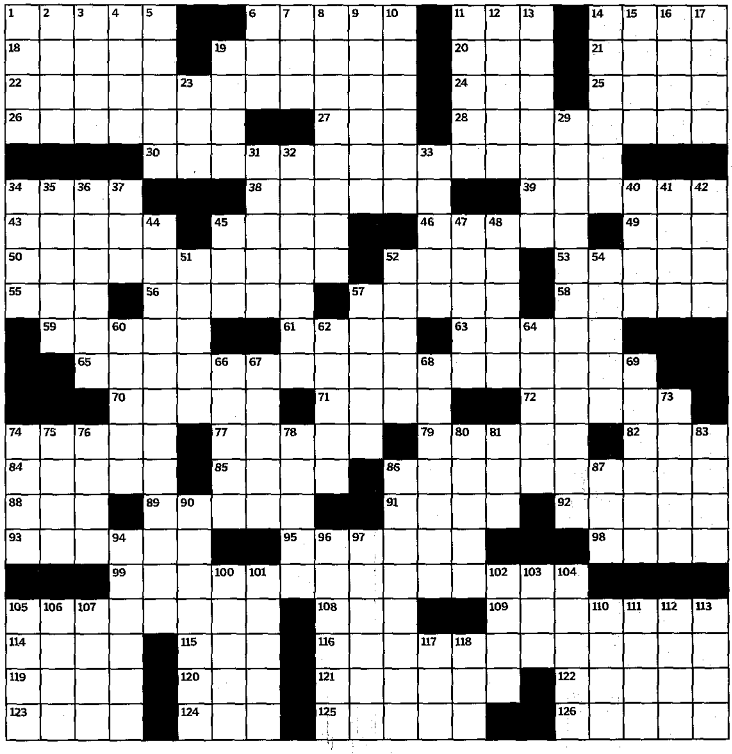
ACROSS

1 Gerulaitis of tennis
6 Flora and fauna
11 Ulna location
14 Seurat's device
18 End of a Stein line
19 Randy Quaid's brother
20 Scheduled to arrive
21 Heathen's effigy
22 Unadulterated biscuits?
24 Roman weeks per annum
25 Suffragette's quest
26 Hemisphere dividing line
27 Chou En-——
28 Acknowledged an R.S.V.P.
30 Filching chocolates?
34 Jason's galley
38 Plantain's relative
39 One or the other
43 Phoner's enclosure
45 Unspecified number
46 Thrown
49 Dedicatory poem
50 Tabby robber?
52 Of the same family
53 Clock indicators
55 Abbrs. in Washington
56 Crime boss known as the "Dapper Don"
57 "The Metamorphosis" writer with 33-Down
58 Halloween option
59 Wife of Hagar the Horrible
61 Form of quartz
63 Championship
65 Seasonal cattle-theft music?
70 Alan or Adam
71 Guam's status: abbr.
72 In pursuit of
74 Muscle twitch
77 Itinerant tribesman
79 Fess up
82 Before Virgo
84 Concert pianist Claudio
85 Troupe's trip
86 Swipe road guides?
88 State of southern India
89 Diploma recipients, familiarly
91 Chug-——
92 Hotel posting
93 "All the world's ——"



95 Disney chairman Michael
98 Port on Hawaii Island
99 Author number two?
105 Be a schemer
108 Regatta need
109 Stockpiled
114 Pinocchio, at times
115 Crumpets' go-with
116 Piano purloining?
119 Dog-food brand
120 Muff it
121 "Your place ——?"
122 Leslie who played Gigi
123 Henna, indigo, etc.
124 Letters on a Swedish plane
125 African lake
126 Far from slim

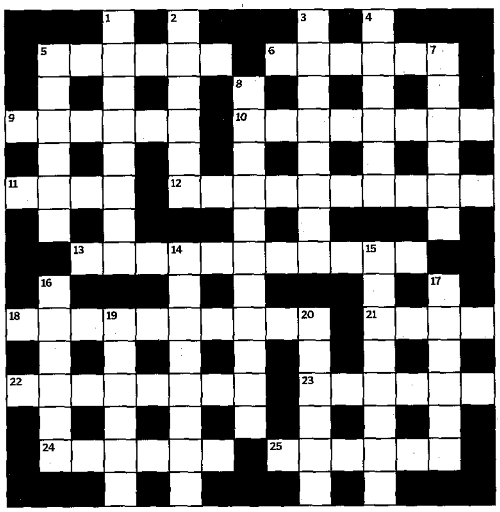
DOWN

1 Florist's ceramic
2 Modern Mesopotamia
3 Bean-curd food
4 Under sail
5 Religious offshoots
6 Alouette's nose
7 Pen dip
8 Short wisecrack
9 Capital of Albania
10 Allot tasks
11 Dwight's election opponent
12 Antiquity remains
13 German porcelain city
14 Strip (of)
15 Skunk's defense
16 Kind of bag
17 Husky's haul
19 Take a risk
23 Decay
29 Dumbbell thief?
31 Like —— from the blue
32 Certain Buddha worshiper
33 See 57-Across
34 First four of twenty-six
35 Exterminator's victim
36 Stood ready
37 Horse-wagering venue in N.Y.
40 Sharpen
41 Old Icelandic anthology
42 Time out
44 Amorous purse snatcher?
45 Three-chevron G.I.
47 Dryer leave-behinds
48 Open a slide fastener
51 Hero of "The Fountainhead"
52 Passion
54 "—— You Glad You're You?" (1940 Oscar song)
57 Emancipated
60 Tibetan capital
62 Rite site
64 Characteristic
66 Utah range of the Rockies
67 Hair net
68 Less robust
69 Italian ice creams
73 Opposite of attract
74 Epic tale
75 Sports instructors
76 What the suspicious smell
78 Was pensive
80 Lane in the "Muffin Man" rhyme
81 Periodical, for short
83 With "buco," a veal dish
86 Expansive view
87 ——-jongg
90 Says a piece
94 Houston team
96 Equal-angled geometric figure
97 Like a cloudless night sky
100 —— barrel (in a fix)
101 Approaches
102 Stag gender
103 Docs' gp.
104 Drug: prefix
105 Clothed
106 Unctuous
107 Neck area
110 Strikebreaker
111 Dried out
112 Grandson of Eve
113 Unit of force
117 Serbian city
118 Trial evidence, these days

The 'Guardian' Crossword Set by Fawley

ACROSS

5 Unsuitable for children—like this puzzle? (1-5)
6 Most of 11 note crude signature, American style. (3-3)
9 Cross-examine second of defendants seen in certain bars. (6)
10 Resin has doubled work with a new US chopper. (8)
11 Races to embrace old flame, offering biblical quotation? (4)
12 Neat re-packaging of toy range giving vital back-up in major operation. (10)
13 Close in rough area. (11)
18 A figure to bewitch—one hard to fault! (10)
21 Verbal expression of today's motif. (1-3)
22 Against returning to market in exotic island location. (8)
23 Put in such a lap as to be among the big money winners? (6)
24 Chemical, unknown—see about bottling small measure. (6)
25 Digital means of manipulating vote—European vote. (6)



DOWN

1 Medication on top of operation—hard basis for doing exercises? (5-3)
2 I stick to straight sex, otherwise WI's going crazy! (6)
3 Briefly, doctor and MO seem perplexed, identifying embryonic cells. (8)
4 Almost transfix adult antelope. (6)
5 Feature of 5 across films has king turning up—an old one. (6)
7 Primitive carving showing cross—old, of unknown origin. (6)
8 Going under £25, squeeze out previous long-distance mail service. (4,7)
14 Lies drunk in place for boxing wine. (8)
15 Unwilling to return to my local office, I emigrated. (3,5)
16 Annie Lewis. (6)
17 Array various pieces of art in combination. (6)
19 Amateur cricket team—everyone bowling over underarm? (6)
20 Exceptional naval strategist gets a grip on opponents. (6)

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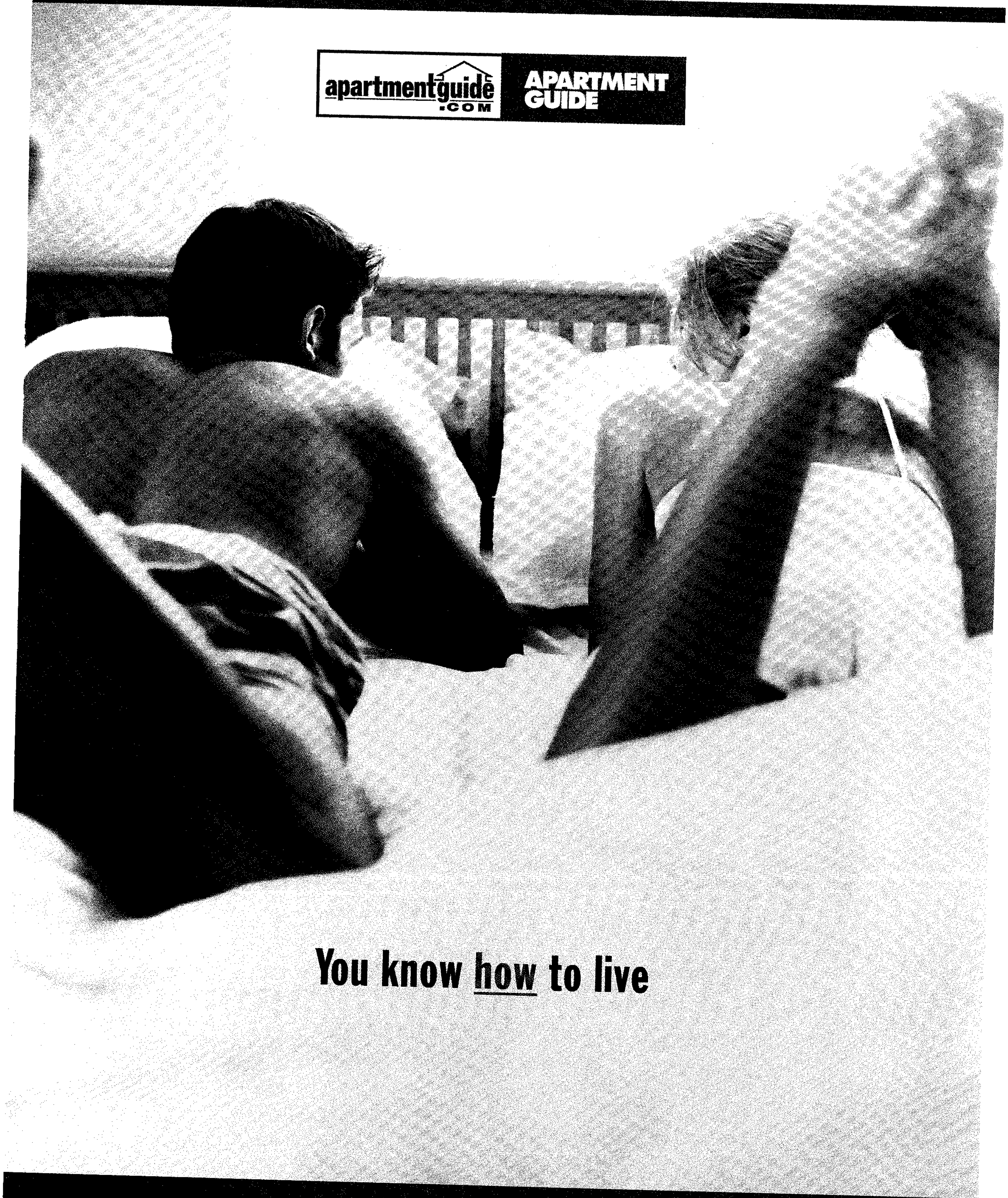
SOLUTIONS TO LAST WEEK'S PUZZLES APPEAR ON PAGE 99.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